

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

# DOCTOR WHO



THE **TENTH**  
DOCTOR



## THE COMPLETE HISTORY



THE END OF TIME









BBC

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**BBC**  
**DOCTOR**  
**WHO**  
**THE COMPLETE HISTORY**

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'WE KNOW WHAT'S COMING  
AND, FOR MUCH OF IT,  
WE'RE BRAVELY FIGHTING  
BACK THE TEARS.'



# Welcome



**T**his is perhaps the trickiest introduction for a volume of *Doctor Who – The Complete History* I'll have to write. No two adventures for the Doctor are alike, but there are some that defy easy categorisation. So it is with the swansong of the Tenth Doctor.

*Doctor Who* Christmas Specials are their own beast, but this is more than that. It's an emotional rollercoaster spanning two episodes, broadcast at a time of year that can often reveal a rawness of emotion in even the hardest of souls. It's a very definite end of an era, seeing a complete change of lead actor and core production team. But there's no victory lap here – we'd already seen that in the wonderful end-of-term knees-up that was *The Stolen Earth/Journey's End* [2008 – see Volume 60]. No, *The End of Time* is an altogether more sombre, downbeat affair.

Of course, as a *Doctor Who* adventure, *The End of Time* doesn't skimp on the fun. There's still plenty of running, action, scares and gags, but sometimes it feels like we're smiling when we don't really want to.



We know what's coming and, for much of it, we're bravely fighting back the tears.

Nowhere is the brilliance of *The End of Time* more evident than in those quiet, reflective moments between the Doctor and Wilfred Mott. The Doctor's heartfelt discussion of regeneration and regret over his recent actions; Wilf sitting with the Doctor aboard a silent spaceship, offering his service revolver as a means of destroying the Master; the Doctor's final realisation at the true meaning of "he will knock four times", and how his tenth incarnation will come to an end.

All these moments are so beautifully played by David Tennant and Bernard Cribbins. Within the space of a few minutes, these actors break your heart in two. But that's the power of modern *Doctor Who* and tribute to the skill of Russell T Davies. In a show about monsters and excitement, special effects and a bit of silliness for a Saturday evening, there's space for these moments of heartrending humanity that bring the entire audience together.

The final 10 minutes of *The End of Time* are both a tearful *and* joyous celebration of the past five years of adventures in the TARDIS, and a chance to say farewell to the Tenth Doctor as played by the magnificent David Tennant.

As sad as it is, *The End of Time* is also about renewal, how *Doctor Who* always goes on, always changes and introduces us to new friends. These episodes may have given us one last "allons-y", but its closing seconds gave us the first "geronimo"!

*Mark Wright – Editor*

**Left:**  
Wilf salutes  
the Doctor  
one last time.



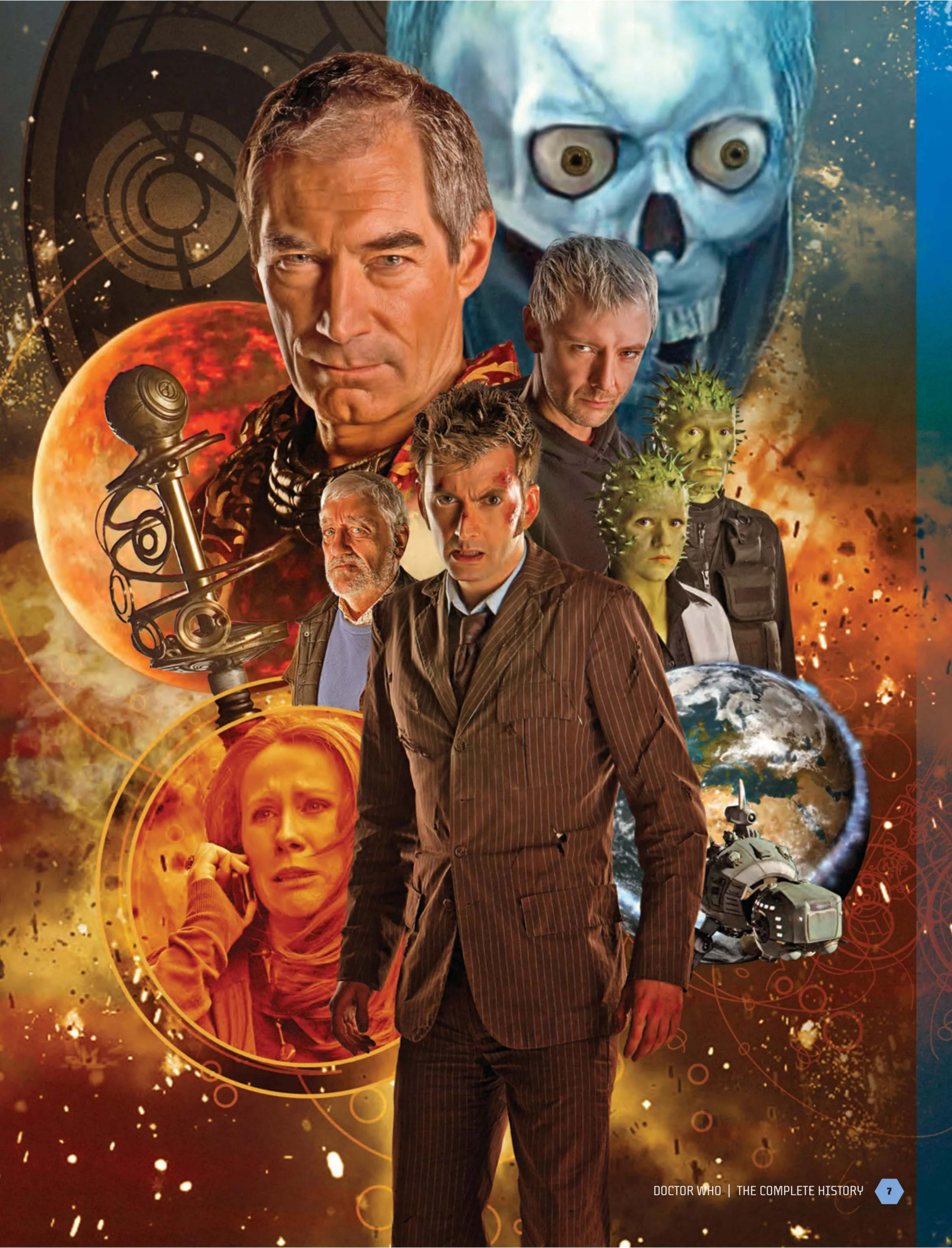


# THE END OF TIME

➤ STORY 202

The Tenth Doctor faces his final hour as the Master is resurrected and transforms humanity into his own image. With Donna in danger and the Time Lords returning, can the Doctor and Wilf prevent the end of time?







# THE END OF TIME

STORY 20





# Introduction

**T**he *End of Time* is a second pass at a grand finale for Russell T Davies' *Doctor Who*. Eighteen months earlier, *The Stolen Earth/Journey's End* [2008 – see Volume 60] had seen the Tenth Doctor join forces with his previous companions and cast members from the two spin-off series, *Torchwood* and *The Sarah Jane Adventures*.

*The End of Time* provided cameos for many Tennant-era favourites, but it also wrapped things up by addressing a few loose ends. The Ood's mysterious prophecy from *Planet of the Ood* [2008 – see Volume 58] and the mysterious epilogue to *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] were resolved. In the same way that *Journey's End* finally provided Rose Tyler with a happy – if slightly bittersweet – ending, *The End of Time* left Donna Noble on a much cheerier note than when her travels with the Doctor had abruptly ended in 2008.

It may have been a conclusion, but *The End of Time* also laid the groundwork for future episodes. It reintroduced the Time Lords – led by legendary figure Rassilon who'd first been mentioned in *The Deadly Assassin* [1976 – see Volume 26]. Rassilon intended to destroy all of space and time, with his people surviving by becoming creatures of pure consciousness, unbound by the laws of cause and effect. The 50th anniversary extravaganza *The Day of the Doctor* [2013 – see Volume 75] took us back to the same moment and saw another Doctor attempting to stop both the Time Lords and the Daleks. The Twelfth Doctor finally caught up with Rassilon and



punished him for his crimes in the 2015 series finale *Hell Bent*.

In the closing scenes of *The End of Time*, just before he regenerated, the Tenth Doctor visited the early hours of 1 January 2005, where he promised Rose Tyler (from before he'd first met her) a happy and eventful new year. This was another element that was echoed later on, when the Eleventh Doctor looped around at the end of *The Angels Take Manhattan* [2012 – see Volume 72] and visited the young Amy Pond. More importantly, however, given that the second part of *The End of Time* was broadcast on New Year's Day 2010 – and with an exciting relaunch for the series waiting in the wings – it was as if the Doctor was wishing a happy new year to all of us at home. ■

**Above:** Rassilon returned with a new face in 2015's *Hell Bent*.



## PART ONE

Everyone on Earth is having bad dreams, but they all forget apart from one man – Wilfred Mott. He is visited in church by a woman in white who tells him that the “sainted physician” is coming back.

The TARDIS lands on the Ood-Sphere. Ood Sigma takes the Doctor to join the Elder of the Ood as they share their bad dreams. “He has come,” declares the Elder, and the Doctor sees the Master’s face! The Ood show the Doctor images of Wilf, a businessman and his daughter, and the Master’s wife, Lucy. The Ood foresee the end of time itself! [1]

On Earth, Lucy Saxon is brought to see the governor of Broadfell Prison, who is the leader of a group of her husband’s disciples. They use Lucy’s biometrical signature to bring the Master back to life [2] – but she has prepared for this eventuality and throws

a vial of a ‘potion of death’ at him, causing him to explode!

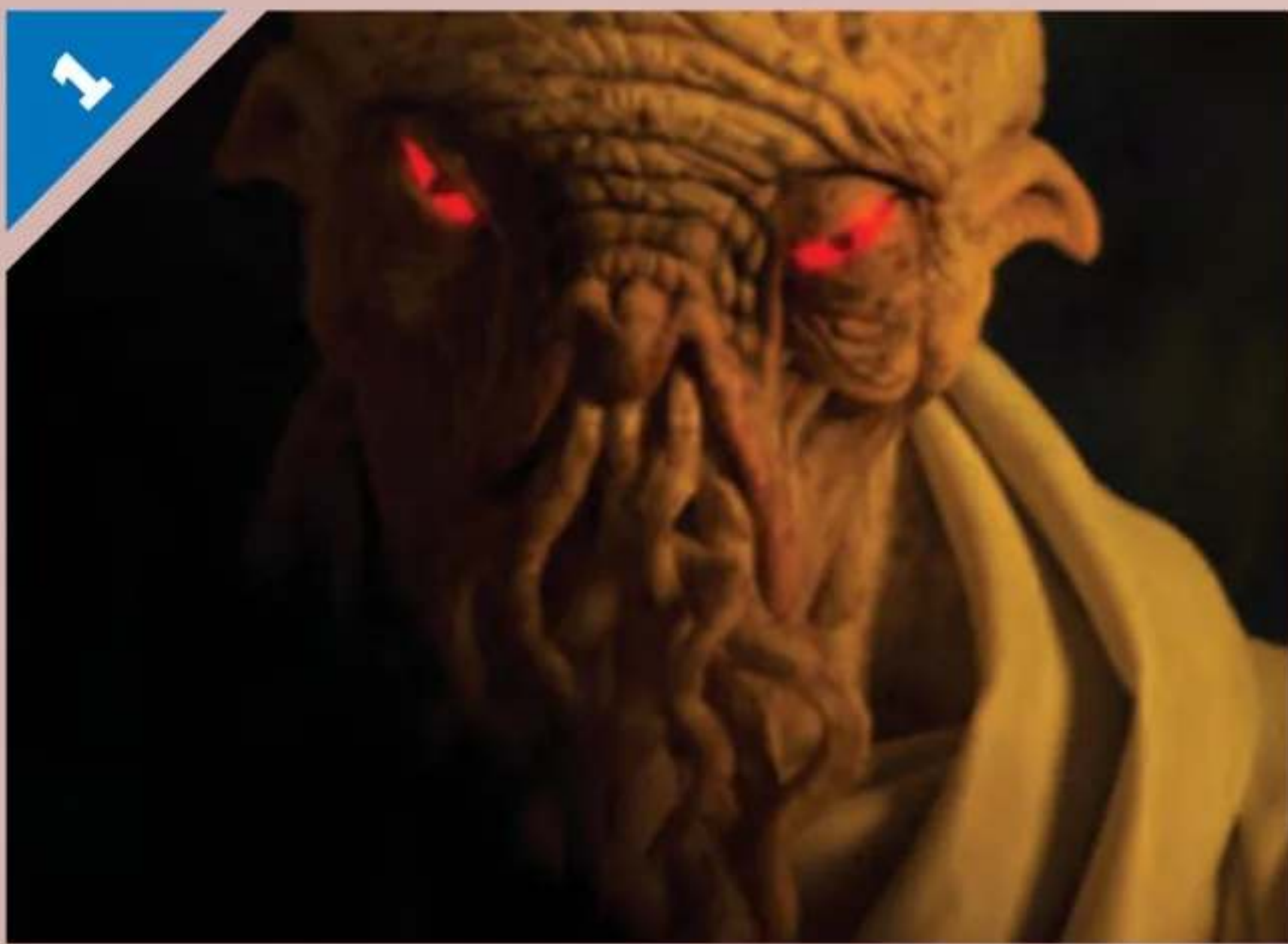
The businessman, Joshua Naismith, shows his daughter, Abigail, footage of the prison burning down – which shows someone fleeing the building.

Wilf enlists the help of his friends to find the Doctor. [3]

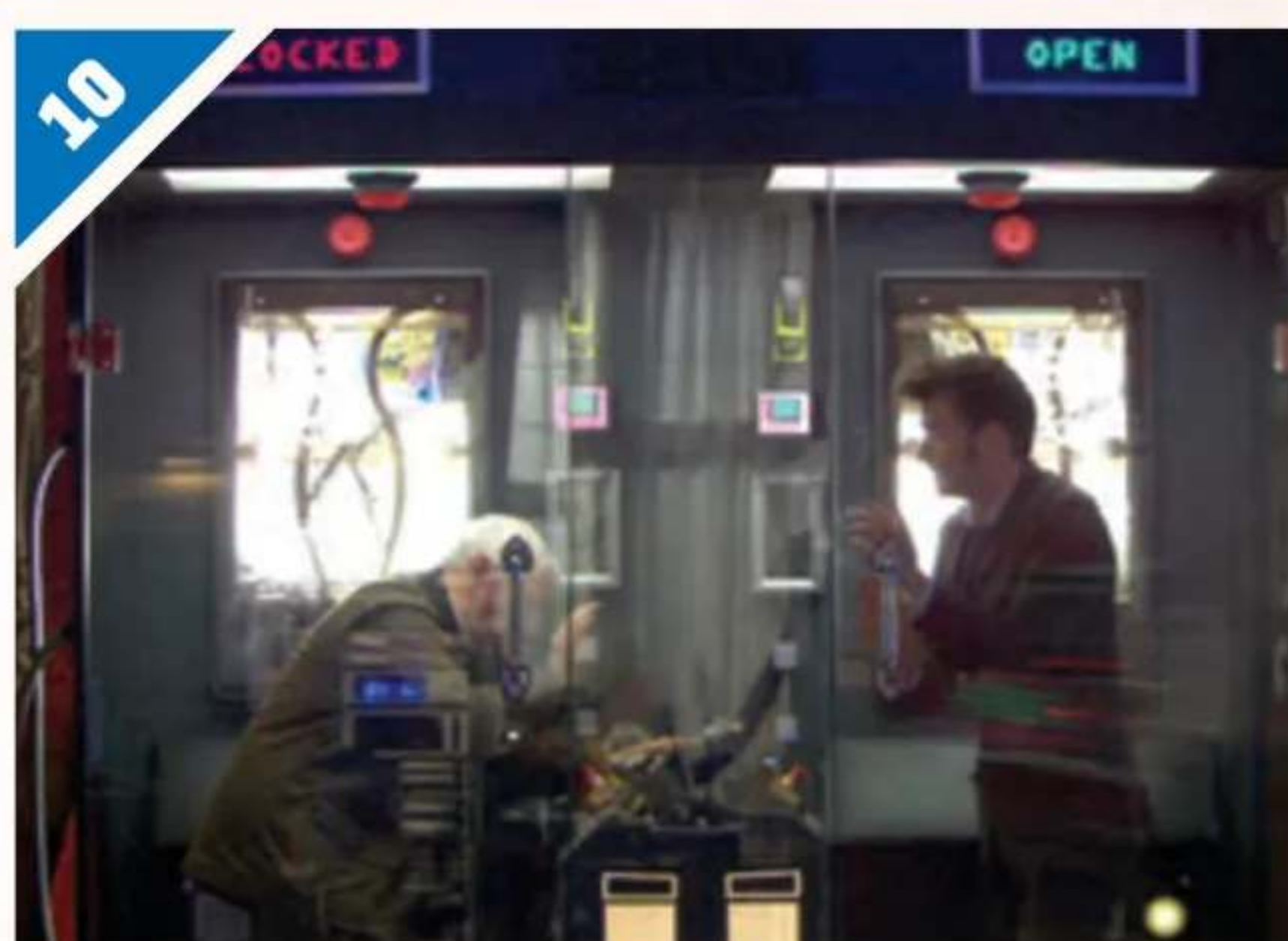
In some wasteland, two tramps are joined by a third vagrant – the Master. He is mentally unbalanced, has an insatiable hunger, and can now fly and launch fireballs. [4]

The Doctor spots the Master but his pursuit is interrupted by the arrival of Wilf and his friends. Wilf takes the Doctor to a café and they see Donna with her fiancé, Shaun Temple. [5]

That night, the Doctor visits the Master, who can still hear the sound of drums in his head. [6] A helicopter appears overhead and soldiers rappel down and inject the Master with a sedative. The Doctor is knocked unconscious as the Master is lifted away.







It's Christmas morning, and Wilf unwraps his present from Donna: a book by Joshua Naismith.

The captive Master is taken to Naismith's mansion.

Wilf sees the woman on his TV; she tells him that he must take arms to save the Doctor's life. [7] He collects his old service revolver and, seeing the Doctor, shows him Naismith's book. The Doctor recognises Naismith from the Ood's vision.

Naismith shows the Master the Immortality Gate, a device found in a crashed spaceship. It has the power to repair injuries and Naismith intends to use it to make Abigail immortal. [8]

Two of Naismith's technicians slip away to the basement. They are Rossiter and Addams, two alien Vinvocci disguised as humans.

The TARDIS lands in the stables of Naismith's mansion and the Doctor and Wilf sneak inside.

Upstairs, the Master restores the Gate to working order.

The Doctor and Wilf find Addams and Rossiter and the Doctor uses his sonic screwdriver to remove their 'shimmer' disguises. Addams and Rossiter are a salvage team and the Gate is a medical device for entire planets. [9]

In the USA, President Obama prepares to announce his new "grand initiative". The Doctor rushes into the Gate Room as the Master frees himself and enters the Gate. The Doctor goes into one of the radiation-shielded booths to try to deactivate it; in order for him to leave, Wilf has to go in the other booth and press a button to lock himself in. [10]

Then the faces of every human being on Earth – apart from Donna and Wilf – begin to blur, before turning into the Master! The Master gloats: "There is no human race. There is only the Master race!" [11]

But this is only the beginning. On Gallifrey, the President declares that the Time Lords will return... for the end of time itself! [12]



## PART TWO

**T**he President of the Time Lords is informed that the Doctor possesses the Moment and intends to use it to destroy them.

On Earth, the Masters take control. Wilf's mobile rings. It's Donna. She is trapped by five Masters, but then she remembers her travels with the Doctor, experiences a metacrisis [1] and blasts them, falling unconscious.

The Doctor is bound to a vertical trolley. The Master is still tormented by the sound of drums, which he has heard ever since he stared into the Untempered Schism as a little boy. [2] And now that signal is in six billion heads.

The Master orders one of his guards to kill Wilf if the Doctor does not co-operate, but the guard is Rossiter in disguise. The two Vinvocci wheel the Doctor downstairs to the basement

[3] where they teleport back to their spaceship with the Doctor and Wilf.

Across the world, the Masters concentrate on the signal, and back on Gallifrey, a link is established. The President says they need something to make the contact physical, and the Visionary suggests a Whitepoint Star. The diamond falls to Earth where it is located by two Masters. [4]

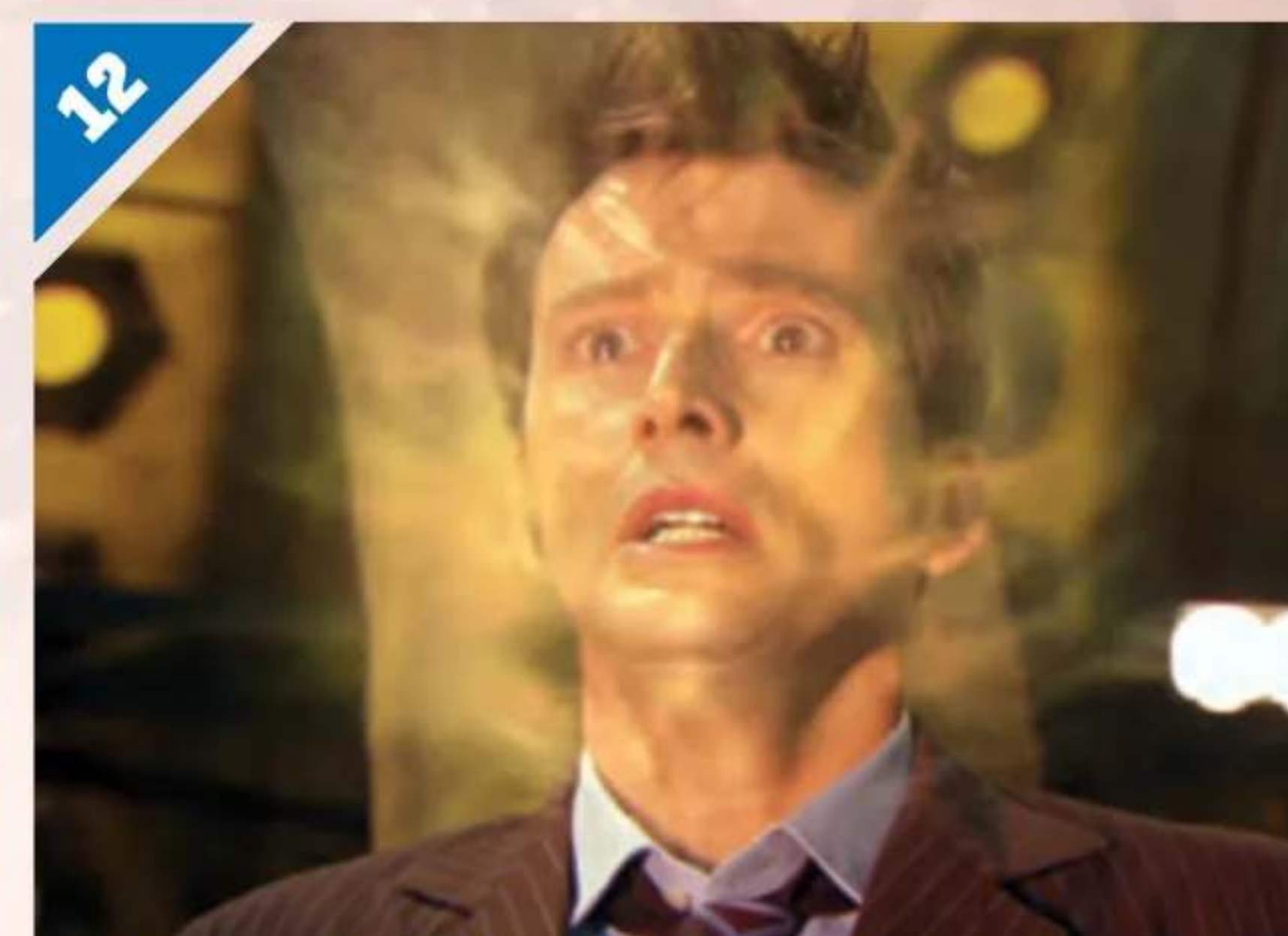
Wilf offers the Doctor his revolver, but the Doctor refuses – and then he hears the voice of the Master, informing him that he has found a Whitepoint Star. The Doctor realises this means the Time Lords are returning and he takes Wilf's revolver. [5]

The Master sets the nuclear bolt power source to maximum and on Gallifrey, the President informs the High Council that they can return and complete the ultimate sanction: "Gallifrey rises!" [6]

The Doctor sends Wilf and Rossiter to the ship's laser-pods while he restores the power. They zoom down to Earth







– and the Master launches missiles towards them!

Wilf and Rossiter use the lasers to shoot down the missiles and, as the ship flies over the Naismith mansion, the Doctor jumps out and falls through the glass dome of the mansion and into the Gate Room. But he's too late – the pathway has opened and the Time Lords have returned! The President restores everyone on Earth, then the ground rumbles – as Gallifrey materialises in the sky. [7]

Wilf runs in and saves a technician by taking his place in a booth. The President declares that he intends to initiate “the final sanction” and bring about the end of time. [8]

The Doctor levels Wilf's gun and fires – at the machine containing the diamond, breaking the link with Gallifrey. The Master launches himself at the Time Lords and disappears with them. [9]

The sudden silence is broken by the sound of Wilf knocking four times. [10] The Doctor realises the nuclear

bolt will vent into Wilf's booth, so he goes into the other booth to release Wilf. The Doctor receives a massive dose of radiation and as he emerges, the process of regeneration begins.

The Doctor returns Wilf to his home, where Donna is recovering. Then he saves the now-married Mickey and Martha from an attacking Sontaran, and he saves Luke Smith from being run over and waves goodbye to Sarah. He salutes Captain Jack Harkness in a bar, then finds Joan Redfern's great-granddaughter to ask her if Joan was happy in the end.

He returns to Wilf at Donna and Shaun's wedding, where he gives them a lottery ticket that will make them into millionaires. Then he sees Rose and Jackie at New Year and he tells Rose she will have a really great 2005. [11]

Finally, Ood Sigma appears and the Doctor returns to the TARDIS. He cries. “I don't want to go.” [12] But then he *explodes* into his next incarnation...



'DAVIES KNEW THAT  
THE TENTH DOCTOR'S  
FINAL WORDS WOULD BE:  
"I DON'T WANT TO GO..."'

# Pre-production

**“W**e’ve been preparing for this episode for four-and-a-half years. We’re not going to go quietly,” David Tennant explained of his final adventure, *The End of Time*, when interviewed about his departure on the Radio 5 Live *Breakfast* phone-in. It had been a long gestation, developing in the mind of showrunner Russell T Davies since Tennant had taken over the role of the Doctor in 2005, confirmed by discussions with both the lead actor and executive producer Julie Gardner in July 2006, and revealed to incoming showrunner Steven Moffat in mid-July 2007.

At the point when serious discussion about the Specials, which would conclude Tennant’s tenure, began in summer 2007, it was envisaged that the Tenth Doctor’s final adventure would be the last of three Specials made during 2009. It would be broadcast at Easter 2010 as the lead-in to a new series starring his successor, made by a new production team. Long before he started writing the Specials and during the scripting of *Partners in Crime* [2008 – see Volume 57] on Sunday 2 September 2007, Davies knew that the Tenth Doctor’s final words would be: “I don’t want to go.” However, at this point, it was a line of dialogue he kept to himself. “I remember Russell saying ages ago – years ago it feels







like – that he knew what my last words were going to be, but he wasn't telling me. I was intrigued," Tennant told *Doctor Who Magazine* in October 2009.

By late September 2007, Moffat had confirmed that he would take the helm of *Doctor Who* after Davies' departure, and in late October it was confirmed that Piers Wenger would succeed Julie Gardner as BBC Wales' head of drama and executive producer on *Doctor Who*. On Monday 10 December, Moffat and Davies began to discuss the transition between teams, with Davies telling Moffat, "I'll park the Doctor wherever you need him."

On Wednesday 19 December, Davies and Moffat met up for a coffee in Soho, London while Davies was in town for the press launch of *Voyage of the Damned* [2007 – see Volume 57]. They discussed ideas, and by Saturday 12 January 2008, Moffat had drafted the first few pages of what would be his opening episode.

The final Tenth Doctor adventure would see the return of his most recent regular companion. "How could I not want to

bring back Donna Noble? I love Donna. I'd work with Catherine every day of the week if I could," exclaimed Davies on *Doctor Who Confidential*. Even though scripting was still some months away, Davies knew that he wanted Donna back for his final episode. He mentioned this to actress Catherine Tate at the 2008 series wrap party on Friday 21 March and "made her promise to come back" On the DVD commentary for the episode, Tate recalled that "at the end of party, Russell said to me, 'Wouldn't it be lovely if in David's final episode, Donna comes back for her marriage to show she's alright?'" So taken with this idea was the actress that she texted Davies the following day to make sure that he hadn't forgotten this offer.

By early April 2008, Davies' workload on *Torchwood* and *Doctor Who* made it clear that he would have to focus on the former in the coming months and delegate two of the Specials to other writers. He would then write the final Tenth Doctor episode over the summer once *Torchwood* was in production. A director was lined up in

**Below:**

Donna's back!







the form of Euros Lyn who had delivered many acclaimed episodes, including *The Unquiet Dead* [2005 – see Volume 48], *The Girl in the Fireplace* [2006 – see Volume 52] *The Runaway Bride* [2006 – see Volume 54] and *Silence in the Library/Forest of the Dead* [2008 – see Volume 59] since joining the series in 2004; he had also helmed Tennant's introduction in 2005's *Children in Need* special scene, and was to direct the Proms insert *Music of the Spheres* at the start of May. Lyn was set to direct the five-part *Torchwood* serial over the summer and autumn, and so would move directly from post-production on the spin-off series to pre-production on the Tenth Doctor's finale.

## Regeneration episode

Ideas for the regeneration episode excited Davies, but in early April there was a momentary 'wobble' in the plan when David Tennant became tempted to stay on for another series, and work with Steven Moffat. Davies already saw the second Special – planned for Christmas 2009 – as leading in to the final story. This festive tale would finish with the Doctor being confronted by an Ood; years would have passed since *Planet*

*of the Ood* [2008 – see Volume 58]. The Ood were now a higher race with a vast intelligence who summoned the Doctor, having told him that his “song must end soon” in *Planet of the Ood*. Davies saw a lot of time having passed between the penultimate Special and the regeneration episode; during this, the Doctor would have evaded the summons of the Ood, and his final adventure would be about his arrogance and determination to avoid the ‘death’ of his current incarnation. The showrunner was very keen to stress that this regeneration would be akin to a death, rather than simply a change in physical form for the Doctor. As it transpired, Tennant remained committed to the original plan of leaving in the last of the Specials, so both outgoing and incoming production teams started planning for the handover, with Davies briefly considering if it was possible to make a mini-series for early 2010, allowing Moffat's first shows to start in the autumn of that year.

Gardner and Davies had a meeting to discuss the 2009 Specials with Jane Tranter, head of BBC Fiction, on the afternoon of Thursday 17 April. It was now that Tranter suggested making the final regeneration Special into a two-part story, possibly to run at Easter 2010 at the start of the new series of 13 shows. The executive producers were unsure about the suggestion, and the following day voiced their concerns about how a gap should be left between old and new Doctors. A two-part regeneration story for January 2010 was suggested instead, which Gardner liked the idea of.

### Left:

The Ood Elder has a message for the Doctor.

## Connections: Past Master

### ► *The End of Time*

relates back to the events of *Utopia/The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56] in which the Master, who'd become the British Prime Minister, Harold Saxon, had dominated Earth. Tormented by a beating sound like drums in his head, the Master had been shot dead by his wife, Lucy Saxon, and the Doctor had burnt his body on a funeral pyre.





Davies was less certain, although it did offer him more flexibility.

His first idea had been a story which opened on the Ood-Sphere with the Ood telling the Doctor that his next journey would be his last. The TARDIS then arrived on a small spaceship manned by a 'prosthetic alien' family of mum, dad, son and daughter. They would be nobody special, but when their vessel's engine threatened to leak, the Doctor would sacrifice his own life, entering the engine room in place of the father and being fatally irradiated, while dumping the ship's fuel which would form the solar system, or possibly Gallifrey. The Doctor would be resentful at first – he was always saving people, but there would be nobody to save him. Ultimately, he couldn't let the father die, and so would take his place, becoming irradiated, causing his regeneration. While Davies saw the dramatic value in this outline, he was concerned that it could be seen as an anti-climax, with the Doctor perishing to save just one family, rather than the universe.

### The Master

**B**etter suited to the proposed two-parter was the showrunner's other idea, which would ideally see a rematch between the Doctor and his Time Lord arch enemy, the Master. Originally introduced in *Terror of the Autons* [1971 – see Volume 16], the Master had been played by several actors over the years, and had most recently been seen in the climax to the 2007 series – *Utopia/The Sound of Drums/Last of the Time Lords* [see Volume 56] – where he had initially been played by Derek Jacobi, and then John Simm. The rematch idea attracted both Gardner and Tranter and was a far grander tale than the spaceship story.



The story opened in the same way, with the Ood warning, and then cut to a London prison where Lucy Saxon, who had married the Master while he took on the alias of Prime Minister Harold Saxon, was being charged with his murder. Interviewed by a woman journalist about Harold Saxon, Lucy was given the ring which had fallen from the Master's funeral pyre in *Last of the Time Lords*; "I always knew that ring was picked up by a complete stranger," Davies noted in the episode commentary. This ring – which Davies had seen as akin to that worn by Ming the Merciless in the 1980 movie *Flash Gordon* – then used a genetic link with Lucy as part of a satanic rite in the prison basement, where the warders in the Sect of Saxon brought the Master back to life, killing Lucy in the process. "I didn't always know I was going to bring the





Master back,” said Davies on *Doctor Who Confidential*, “I always knew *how* he’d come back... I used the [ring] device I set up for someone else to use one day.”

With the Master alive, this would be sensed by the Doctor who would head to Earth for a confrontation. Davies knew this needed to be different to that of the 2007 finale; he had in mind the possibility of a desert setting which could be achieved on an overseas shoot. He considered the concept of the Master dying to save the Doctor, but rejected this. However, he was sure that the story would end with the Doctor’s final odyssey, revisiting old friends. Captain Jack Harkness would see the TARDIS while walking across Cardiff Bay, and the Doctor would salute him. Unknown to UNIT’s Martha Jones, the Doctor would concuss a Sontaran sniper at an abandoned factory and save her

life. In Ealing, the Doctor would save Luke, Sarah Jane Smith’s adopted son, from being run down by a car, before departing in the TARDIS. At a book store, a female writer would be signing a copy of *A Journal of Impossible Things* for a man called ‘John’ who would ask if her grandmother, Joan, was happy. At a church, the Doctor would hand Wilfred Mott a winning lottery ticket to give to his granddaughter Donna, on her wedding day. After this, the Doctor would enter the TARDIS to regenerate alone. The transformation would be felt by all the Tenth Doctor’s companions, perhaps even Rose Tyler and her own Doctor as they held hands on the parallel Earth.

At this stage, a key ingredient before proceeding was the availability of John Simm as the Master. Simm’s agent was contacted and the actor realised that production in spring 2009 would clash with a play in which he was due to be performing. While on holiday in Ibiza for a week, his friends urged him to return to *Doctor Who* rather than the stage.

While awaiting a decision, Davies considered the Master’s role. “In *The Sound of Drums* and *Last of the Time Lords*, he mirrored the Doctor by being powerful, suave and megalomaniac. Now it’s a new opposite – lost and raw and savage,” he explained in *Doctor Who Magazine*. Davies conceived a story in which the Master became a homeless derelict who had to hide his face – a lowly and tragic figure. He also saw the cliffhanger to the first episode as the destruction of Earth. John Simm was in South Africa filming the Channel 4 drama *The Devil’s Whore*, when

### Connections: Ode to Ood

▶ The opening sees the Doctor arriving on the Ood-Sphere; according to Ood Sigma, this is 100 years after his previous visit there with Donna Noble in *Planet of the Ood* [2008 – see Volume 58]. The Doctor recalls that during his previous visit, Ood Sigma told the Doctor his song would be ending soon.



### Left:

The Master torments poor old Wilf.



## Connections: O! red eyes

▶ As the Doctor communes with them, the eyes of the Ood turn red. In *The Impossible Planet/The Satan Pit* [2006 – see Volume 53], this change of eye colour indicated when the Ood had been possessed by the Beast. In *Planet of the Ood* [2008 – see Volume 58], their

eyes turned red when they went berserk.



he was contacted by his agent to confirm his acceptance of reprising his role as the Master. Tennant was delighted and phoned Simm to say thank you; they had first met at the premiere of *Bright Young Things* in autumn 2003, and both had enjoyed their previous encounter on *Doctor Who*. “A great honour to be asked back,” said Simm on *Doctor Who Confidential*.

On Thursday 1 May, Davies considered the idea of the Doctor teaming up with the Master to avoid death. He had also seen an episode of

*The Real Hustle*, BBC Three’s series about confidence tricks, which had shown how easy it was to steal a credit card at a café by posing as a waiter. He wondered if such a scenario could start a chain of events for the Master, who would steal a card, buy a suit, steal a laptop, book a flight to Geneva... thus taking the story out of England. However, by Sunday 11 May, Davies realised that the Master couldn’t pose as a waiter, as everyone would recognise him as Harold Saxon.

Steven Moffat was announced as taking over on *Doctor Who* in mid-May, while Davies worked on *Torchwood* and continued to formulate a plot for the Master which would top his scheme in the 2007 series. By mid-June, Davies was considering a body swap plot between the two Time Lords, although this was repeating an element of his script for *New Earth* [2006 – see Volume 51]. Nevertheless, this idea helped him develop the concept of the ‘Immortality Gate’, an Earth project to investigate immortality in genomes which had been infiltrated by friendly aliens. The Master would also be present and put

himself inside the machine, transmitting his identity to all humanity, in an effect which Davies likened to the rapid head-shaking sequences in the 1990 film *Jacob’s Ladder*; as a result, the entire human race would become the Doctor’s arch enemy. The aliens would then get the Doctor off Earth until the Master could be vanquished. Davies realised at this stage that this would mean a heavy schedule for John Simm and a lot of greenscreen work would be needed. When explaining this idea to journalist Benjamin Cook on Saturday 14 June, Davies realised that it bore similarities to the duplication of Agent Smith in the 2003 movie *The Matrix Reloaded*.

## Wilfred Mott

On Sunday 6 July, Davies realised who would be the ideal companion for the concluding story. This was Wilfred Mott, the character played by Bernard Cribbins. First seen in *Voyage of the Damned* [2007 – see Volume 57] Wilfred had appeared in several subsequent episodes. “The notion of having Bernard

### Right:

The Master’s in command.







Cribbins as the Doctor's companion, I was obsessed with," Davies told *Doctor Who Confidential*. "I just thought that's going to work so well, to have the Doctor with a matey old man, and a wise man as well." The Doctor bade Wilf goodbye in the final scenes of *The Stolen Earth/Journey's End* [2008 – see Volume 60], and Davies was keen to make Cribbins a proper companion again; he had played PC Tom Campbell in the 1966 film, *Daleks' – Invasion Earth 2150 A.D.*

When he had been booked in October 2007 to work on the 2008 series, Cribbins had initially been disappointed not to have a scene in the TARDIS. Wilf's return would rectify that. Tennant and Gardner both loved the idea of bringing Wilf back, and Cribbins was delighted to be the Doctor's companion, telling *Doctor Who Magazine*, "I didn't have to think twice."

Wilf's role meant expanding Donna's involvement beyond the planned wedding cameo. Not wanting to devalue what

had happened to her in *Journey's End*, Davies decided that she would be present in the background, with her wedding preparations keeping her busy, allowing the narrative to focus on Wilf.

Davies envisaged a scene between Wilf and the Doctor in a café, and thought back to some of his ideas when writing *Partners in Crime* in March 2007 when he had been developing a new companion called Penny (whose role was later taken by Donna) and also his ideas of an older male companion which he had had in the 1990s. Penny's grandfather had a group of hopeless old mates who met at his house and formed an 'Alien Watch'. This group of characters would include an old lady called Enid (named after Davies' godmother) to whom Wilf took a shine. The idea

**Above:**  
The Doctor makes a painful sacrifice.

### Connections: Royal wedding

▶ The Doctor tells Ood Sigma that he had recently married "Good Queen Bess" – Queen Elizabeth I – and quipped that her nickname ('the Virgin Queen') was now inappropriate; in *The Shakespeare Code* [2007 – see Volume 54], the sixteenth-century British monarch had branded him her sworn enemy.





**Right:**  
Man in black.

was that Wilf would continue to watch the skies with his friends now that Donna was unable to, after the events of *Journey's End*. On Tuesday 8 July, Davies conceived the idea of making the Master part-skeleton in appearance.

Over the summer, Davies decided to move to Los Angeles, joining Julie Gardner, who was taking up a major role at BBC America in the new year. By mid-August, Tracie Simpson had been appointed producer on the final two Specials, and Davies had read Moffat's first script for the new Doctor, which he found brilliant and scary.

Details were already leaking about the final Special, with Sara Nathan and Jen Blackburn penning the story *It's Tate to be back* in *The Sun* on Monday 8 September. This revealed that Catherine Tate, Bernard Cribbins and John Simm would be returning to *Doctor Who*. A 'show source' commented: "Anything can happen in

*Doctor Who*. His assistants are always recurring and Donna is no exception. When you're a Time Lord you can go back to any point in history and meet whoever you want."

The same anonymous commentator added, "David loves filming *Doctor Who*. The upcoming Specials have given him more freedom to work on other projects this year and now he's ready to come back to film a proper series to go out in 2010."

On Friday 26 September, Gardner and Davies had dinner with John Simm at St David's Hotel in Cardiff to outline the planned story; Simm was in Wales appearing in Sky 1's adaptation of



*Skellig*. "It was very late at night and very covert," the actor told *The Daily Telegraph*, "which was exactly what happened when I was asked to play the Master first time round... So I already knew that something special was likely to come out of these late-night meetings with Russell. He said they wanted to bring him back and explained what was going to happen." Simm was delighted by the story, suggesting that he could play the dying, psychopathic Master with the kind of insanity seen in the villainous Joker, as depicted in the recent Batman film *The Dark Knight*. "I think I should have white hair!" John added.

A request from Steven Moffat on Wednesday 1 October was that the Tenth Doctor's finale should end with the Doctor wearing his tie for the regeneration. Davies agreed and indicated that the regeneration would take place – as with *The Parting of the Ways* [2005 – see Volume 50] – in the TARDIS, and asked if Moffat wanted his new Doctor to appear at the end? Already planning a new TARDIS interior, Steven indicated that he did. He also reasoned that not to show the new Doctor would

## Connections: Gramps

▶ Wilfred Mott was originally introduced in *Voyage of the Damned* [2007 – see Volume 57] and was revealed to be Donna Noble's grandfather in *Partners in Crime* [2008 – see Volume 57]. Bernard Cribbins has the distinction of playing a TV companion and a movie companion, having starred as PC Tom Campbell in 1966's big screen *Daleks' – Invasion Earth 2150 A.D.* The

Doctor refers to how he keeps meeting Wilf.





be disappointing for the audience. Davies offered Moffat the chance to write the opening moment with the new Doctor, and suggested the credit: 'Last Line by Steven Moffat.'

By Saturday 4 October, Davies was considering Ben Cook's suggestion that both parts of the final two-parter could air on Christmas Day, akin to BBC One's soap *EastEnders* which had screened two episodes on the big day many times – including 2007, when it formed a sandwich around *Voyage of the Damned*. The penultimate Special could be scheduled the Saturday before Christmas.

By mid-October, Davies had further thoughts for the two-parter, and was having worries about using the Master and Wilf, as he believed he had more of a feel for the original spaceship story. By now, he had used his credit card theft sequence in the third episode of *Torchwood: Children of Earth*. However, he liked the idea of the unknown Master moving through society, disguising himself by dying his hair blond in a public lavatory and murdering a smart businessman who entered the toilets. The

resurrection of the Master was inspired by the return of Voldemort in the novel *Harry Potter and the Goblet of Fire* published in 2000. The semi-skeletal Master would be dying because Lucy had upset his regeneration; he was a homeless figure feeding off the life force of tramps like a vampire, and being hunted by Wilf's Alien Watch. The TARDIS would arrive in the prison's ruins, several days later, and the Doctor's hunt for the Master would bring him to meet Wilf. At this point, Davies was considering giving the Doctor an Ood spirit guide to accompany him as a mental projection, and also that Donna could be pregnant when she and her fiancé, Sammy, were introduced in the café scene. This would again mean increasing Donna's role in the narrative.

### Connections: Rhyming Ood

▶ When the Elder Ood tells the Doctor that "the king is in his counting house", it quoted the English nursery rhyme *Sing a Song of Sixpence*, thought to have first been published around 1744.



### Plot strands

**F**or the other plot strand, an old millionaire would be pouring money into genetics experiments at a lab, possibly located in Switzerland; the aim would be to give her children immortality. For this role, Davies had discussed casting somebody with the stature of movie star Julie Andrews. The secret project had been infiltrated by the alien race which was dying and needed the research for its own ends, as well as preventing humanity from gaining everlasting life. The millionaire knew of the Master and needed an alien genius to help with the project, having him kidnapped by her private security after he was pursued through derelict buildings by the Doctor, Wilf and the Alien Watch. Having watched the 1991 movie *The Silence of the Lambs* on ITV2, Davies saw the

#### Left:

Lucy Saxon is required to help restore the Master to life.





## Connections: Wilf remembers

▶ Wilf recalls the deadly ATMOS motor car devices featured in *The Sontaran Stratagem/The Poison Sky* [2008 - see Volume 58] that formed part of General Staal's plan to turn Earth into a Sontaran clone world. Wilf also remembers other planets appearing in Earth's sky and his use of a paint gun against a Dalek in *The Stolen*

*Earth/Journey's End* [2008 - see Volume 60].



Master, a feral beast, as being secured in the same manner as the dangerous Hannibal Lecter. The Master would befriend the aliens - who possibly had runny faces - and then turn the tables on them, projecting himself into all humanity (an idea which executive effects producer Will Cohen at The Mill had indicated they could realise). This would form the first episode of the story, which Davies thought of calling *The Immortality Gate*.

The second episode was more open, with the Doctor transmatting to the aliens' spaceship, and so using

Davies' other original idea with the family. He had now refined the Doctor's demise into a concept with two glass booths, one of which always had to be occupied. "My original plan was for a complete stranger to be in the glass booths and the Doctor would still have saved him," explained Davies on the episode's commentary. This stranger would be an insignificant technician called Keith. However, while writing an email to Ben Cook on Friday 17 October, Davies realised that the man in the booth should be Wilf; this was why the two had been destined to keep meeting since *Voyage of the Damned*.

On Thursday 23 October, BBC One's schedulers indicated that two Christmas Day episodes of *Doctor Who* was problematic, as many other shows also needed to fit into the schedule. Jane Tranter planned to run the first instalment on Christmas Day 2009 and the second on New Year's Day 2010, which caused Davies to consider setting his episodes over the period of a week, possibly concluding



with Donna's wedding on New Year's Day. Davies was still considering a greater use of Donna, knowing that she would be wonderful in confrontation with the Doctor's arch enemy, and would be a good character to observe the change of humanity into the Master. Although she would suffer flashbacks to her travels aboard the TARDIS, Donna could not save the day again. Meanwhile, Davies considered the notion of the punkified Master scrawling the letter 'M' as the calling card at the scene of his murder of the tramps; this was partly inspired by the 1931 German thriller movie *M* in which beggars tracked down a child murderer by marking his coat with an 'M'.

By late October 2008, press releases were being prepared for the announcement of David Tennant's departure, with Davies joking in interviews that the Doctor would regenerate after a piano was dropped on his head. Tennant revealed his plans live on air at the National Television Awards on





Wednesday 29 October. This was done via a link up to Stratford-upon-Avon during the interval of the Royal Shakespeare Company's *Hamlet*, in which the actor was performing the title role that night. When ITV1's *GMTV* asked Davies if Catherine Tate was returning to *Doctor Who*, he told them that Donna was "old news". At a London hotel following the ceremony, Davies solved the puzzle of how he could include a Rose scene at the end of the adventure; the Doctor could see her in a scene set *before* she first met him in *Rose*. Next morning, he described this scene to Julie Gardner on the train back to Cardiff, and his fellow executive producer cried.

## New Master plan

**I**n mid-November, there was some doubt cast over the finances that would be available for all the Specials in production for 2009 which meant that for a while the final two-parter was

possibly to comprise a pair of 45-minute episodes rather than running a full two hours, while another option was to drop the penultimate Special entirely. Davies was cautious about the overuse of Donna, whom he was considering having rescued from a group of Masters, by being teleported to the alien spaceship, where Wilf would knock her out before she could see the Doctor. However, despite being tempted to write more for Catherine Tate after seeing her at the awards, Davies opted to keep her more as a bystander. "But I was dying to," admitted Davies of writing Donna firmly into the main narrative..

On Thursday 13 November, Davies was toying with a new plan for the Master which he would realise via the project – now located in the millionaire's stately home in England; since *Doctor Who* had returned in 2005, such a setting had not been used. The Master's plot was to bring back Gallifrey; Julie Gardner had been keen to see the planet after hearing 'Gallifrey' music at the *Doctor Who* Prom in July. The Master planned to make Earth and Gallifrey swap places in the Time War, so that he would become every Time Lord. The snow of an English Christmas would start to turn into the orange mountains of the Doctor's homeworld, just as the Doctor foiled the plan. Gardner was delighted with this idea, and Steven Moffat offered no objections as it did not conflict with his plans. However, the next morning Davies had gone off the Gallifrey idea, and was considering possible titles

## Pre-production

### Left:

Donna gets her man!

## Connections: We all make mistakes



▶ The Doctor tells Wilf how he had done some things that went wrong. This regret refers to his attempt to save Captain Adelaide Brooke, the commander of Bowie Base One in *The Waters of Mars* [2009 – see Volume 61]. Brooke's death was a fixed turning point in time for the human race and the Doctor had attempted to avert it. Brooke eventually took her own life to set history on the right course.



for the second episode such as *The Final Reckoning*, *The Final Battle* or *Death of the Doctor*.

In an interview with *The Times* on Tuesday 18 November, John Simm was asked if he would play the Doctor and responded: “I’m the Master. Simple as that. I don’t want to be Doctor Who. I might be the Master again... I’m not allowed to say.”

By the end of November, the budgetary situation had been resolved and a reworked penultimate Special was back in the schedules, with Davies structuring it to link it in closer to the subsequent two-parter. By now, he had fixed the name of the millionaire as Naismith, the same as the family in his 1993 BBC children’s serial, *Century Falls*. On Wednesday 3 December, Davies conceived the opening of the finale’s first episode to be set on Gallifrey. The Time Lords would be seen hurrying into an ancient temple to escape the Daleks in the last days of the Time War, and a Time Lady would have a vision of the Master’s attempted planet swap. Although he had initially ditched this as the ideas of a ‘fanboy’, he then discussed it

with Gardner and decided to rework it as an opening for the second episode.

Steven Moffat told Davies who David Tennant’s successor would be on Wednesday 10 December. At Jane Tranter’s leaving party in London on Monday 15 December, Davies met with Freema Agyeman, who agreed to a one-day shoot as Martha Jones for the final episode in the spring. Speaking to BBC News at the press launch of *The Next Doctor* [2008 – see Volume 60] on Thursday 18, Davies

indicated that he would write David Tennant out in a story to be broadcast “toward the end of next year,” adding, “the big climax is mine, all mine”.

Saturday 3 January 2009 saw the announcement that Matt Smith would be the new Doctor for 2010, and the New Year saw Davies considering the dark tone of his Christmas Day episode. He was rationalising the role of the Time Lords, who had not truly been seen in the series since *The Trial of a Time Lord* in 1986 [see Volume 42]. His idea, as hinted at in the episode *Dalek* [2005 – see Volume 49], was that the Time Lords had become evil at the end of the Time War and that the Doctor had to destroy them along with the Daleks. The Time Lords would be the ultimate enemy for the Doctor, his own people turned into monsters by billions of years of war, and every bit as dangerous as the Daleks.

### Final-scene companions

**B**y Monday 5 January, Julie Gardner was attempting to book the various companions needed for the final scenes. Noel Clarke, who played Mickey Smith, would be needed on the same day that Freema Agyeman was available around her commitments on ITV1’s *Law & Order: UK*. Billie Piper and Camille Coduri would be required to reprise their roles as Rose and Jackie Tyler for a night shoot; Piper was due to star in ITV2’s *Secret Diary of a Call Girl* in the spring. Elisabeth Sladen and Tommy Knight, who played Sarah Jane Smith and Luke, were due to start recording the third series of *The Sarah Jane Adventures* from Monday 20 April, and so could tape a day’s work on *Doctor Who* shortly before this. The main requirement was to estimate how long Catherine Tate would be required for, which would

#### Connections: Presidential address

► Events on Christmas Day were centred around the US President Barack Obama announcing a scheme to end the world recession; elected in November 2008, Obama assumed office in January 2009, while the financial crisis had begun in 2007, largely caused by the collapse of the global housing bubble after 2006.





'STEVEN MOFFAT TOLD RUSSELL T DAVIES  
WHO DAVID TENNANT'S SUCCESSOR WOULD  
BE ON WEDNESDAY 10 DECEMBER.'



## Connections: Super temp

▶ Donna Noble still has no memory of the Doctor or her travels, these having been locked away by the Doctor in *The Stolen Earth/Journey's End* [2008 – see Volume 60] to save her life after she had merged her mind with his to form the DoctorDonna, as mentioned by the Ood

in *Planet of the Ood* [2008 – see Volume 58].



**Right:**  
Mr and  
Mrs Smith.

also need to tie in with the availability of Jacqueline King as her on-screen mother, Sylvia. It was also agreed that if any one companion was not available, all the sequences apart from those with Rose and Donna would be dropped.

Having finished his work co-writing the scripts for *Planet of the Dead* [2009 – see Volume 61] and *The Waters of Mars* [2009 – see Volume 61], Davies started on the two-part finale in late January. Originally the episode opened with Wilf talking

to an ordinary housewife and a young lad who were praying in church, with the three realising that they had shared the same nightmare. However, this ultimately became a more mysterious figure who flitted in and out of the action. There was a feeling of melancholy for the Doctor at the story's start; the angry Doctor from the end of *The Waters of Mars* had learnt his lesson from Adelaide's death, but in trying to avoid his own fate he was late responding to the Ood summons. Consequently, he arrived on Earth after the Master's resurrection. The ceremony with Lucy had to be handled with care, so not to draw too heavily on a satanic or occult black mass.

*Look Who's back again* announced *The Sun* on Tuesday 27 January, with Colin Robertson noting that Freema Agyeman would be returning; an 'insider' commented, "Freema's on board. It's early days so it's unclear what exactly Martha will be up to in the new show." Next day, the same paper ran the piece *Mickey set for Dr Who comeback* in which Noel Clarke was quoted as saying, "Who would turn down

a return to *Doctor Who*? I love the show and have always supported it... I'll see if they come knocking."

On Wednesday 28, Davies wrote the scenes of the Doctor arriving at the ruins of HMP Broadfell, from where Trinity Wells, the American television anchor first seen in *Aliens of London/World War Three* [2005 – see Volume 49] and on numerous occasions since, was reporting. With the TARDIS spoiling the shot, Trinity asked the Doctor if the box was his – which he denied. In the following conversation she explained about the explosion and the rumours of a figure running from the flames, which couldn't be confirmed because the security tapes had vanished. The Doctor got a lift with Trinity's TV crew to the wasteland in their van where he saw a newspaper with a picture of Naismith, whom he had seen in the vision. Trinity explained that Naismith was a billionaire like Bill Gates (of Microsoft), Steve Jobs (of Apple) or Henry van Statten (whom the Doctor had encountered in 2012 in *Dalek*). As the Doctor left, Trinity realised who







**Above:**

The Doctor gatecrashes an OAP outing.

he was and mentioned her bad dreams. Although Davies was keen to give Lachele Carl, who played Trinity, a proper role, he was concerned the sequence was indulgent, and was unsure why an American anchorwoman would be conducting a location report at an English prison.

When the Master encountered Sarah the serving woman at the burger van, he castigated her for wishing him “Happy Christmas”, insisting that the phrases should be “Merry Christmas” and “Happy New Year”. The notion of the Master leaving his ‘M’ calling card when he killed the derelicts and the wasteland being sealed off by the police was dropped; with the Doctor able to sense the Master’s presence, the plot was able to advance more quickly.

### Festive episode humour

**E**uros Lyn was announced as the director of David Tennant’s final story at the end of January. Meanwhile, Davies continued work on the first episode; it was originally to be stated that Donna had little money because she was spending her time working for charity,

and there was also an idea that her fiancé would be Lee, her husband from the virtual world which she had inhabited in *Forest of the Dead*. The inclusion of the Silver Cloak – the name of Wilf’s Alien Watch group – allowed the writer some humour against the darker aspects of the festive episode. This included the tale of Wilf’s grief that, having joined the army in 1946, he had been too late to fight for his country in World War II and now sensed that his battle was arriving.

By Monday 2 February, Davies had dropped the Trinity Wells scenes and established the Immortality Gate plus Naismith and his daughter Alice earlier in the story. It was now that the schedulers indicated that they did not want to run three episodes of *Doctor Who* across the Christmas period, although they were 80 per cent certain that the first episode of the finale would broadcast on Christmas Day 2009 and the second on New Year’s Day 2010. However, they were now even interested in the notion of airing both on Christmas Day after all.

Davies’ scripting continued, confirming that the noise in the Master’s head was real and not purely a product of his insanity.



**Above:**

There are shocks aplenty for the Tenth Doctor.

**Right:**

The Master is restrained.

During recording of *The Sound of Drums* in February 2007, one of the crew had pointed out that four beats would be the double-heartbeat of a Time Lord, and the writer now considered developing this in his script. The original version of the scene where Naismith met the Master was longer; the billionaire explained how his family had made their fortune out of wax. Arriving penniless in England 1890, his grandfather had noticed that kitchen maids used wax to stop their knuckles splitting and had capitalised on this. Naismith was attended to by a butler called Mr Finch and refused to call his guest “Master”, while Alice had a polarising pince-nez which allowed her to see the Master in his true, skeletal form. The country house setting of the Naismith mansion reminded Davies of the Priory in *Pyramids of Mars* [1975 – see Volume 24]. The scenes of the Doctor and Sarah Jane sneaking around the side of this building were at the back of Davies’ mind when scripting the Doctor and Wilf’s arrival at the estate.

For the story’s aliens, Davies was inspired by a character from *Voyage of the Damned*. “I always loved the make-up we

did on Bannakaffalatta,” he commented on *Confidential*. There had never been any firm background given for this red-hued character (although Davies named him a ‘Zocci’ in *Doctor Who Magazine*, in December 2007); the writer felt that a green version of this race would be funny, and these became the Vinvocci. By Friday 13 February, Davies had almost completed the first script. Handing it to Julie Gardner, he warned her that virtually every character would end up being played by John Simm, which would mean a demanding schedule, and probably require careful selection of private locations.

During early February, Davies had considered another element for the Doctor to battle in the second and final episode: the Daleks. On Thursday 19 February, he suggested to Gardner that the final twist of the Time War could be that the Daleks and Time Lords had formed an alliance. The





next day, Davies asked Steven Moffat if he minded him using the Daleks in his final script. Moffat replied that a Dalek script was in development for the new series, and while he had no particular objection to their usage, he would prefer their encounter with the Eleventh Doctor to be their first return in a while.

## Writing the finale

**E**uros Lyn's pre-production on what would be 'Block 3' of the *Doctor Who* Specials began on Monday 23 February, with Peter Bennett – who had produced *Torchwood: Children of Earth* – on the team as the first assistant director; at the same time, Lyn was concluding post-production work on *Torchwood*. The following day Davies started writing the finale. Although he had considered a plot featuring a cunning Dalek Parliament led by a Dalek Minister, he dropped this after Moffat's comments. By this time, the character of Alice Naismith had been renamed Abigail. Also, the Master told the Abigail-Master that he could get out of the dress while in the Gate Room; it was the Danes-Master who stood guard over the Doctor and Wilf in the Hall; and at one point the Doctor was imprisoned in an electric chair. The President-Master originally spoke with an American accent, which the Master told him to drop. At UNIT HQ in New York, the Operative-Masters spoke of their access to compound lasers salvaged from the Sontaran fleet and bitterswipe plasma guns from a Draconian dart; the war-like Sontarans had first appeared in *The Time Warrior* [1973/4 – see Volume 20], while the reptilian Draconians had appeared in *Frontier in Space* [1973 – see Volume 19]. An over-excited China-Master reported from Beijing and explained he was



self-medicating, with the Master ordering him to shoot himself.

On Wednesday 25, the tone meeting for the first episode was held at noon at Upper Boat, where Russell T Davies asked for the team's sign-off from *Doctor Who* to be "the best". Continuing to script the second episode in the coming days, Davies dropped his thoughts of a sub-plot in which the imprisoned Doctor attempted to get the Danes-Master to rebel against the original Master. He also wanted a funny escape scene, with the Doctor wheeled away strapped to a chair. He was, however, aware of the condition of David Tennant's back following an operation on the actor in December 2008 and knew this would need to be carefully planned.

By the end of February, Davies was developing the scenes on the Vinvocci spaceship which was named the *Hesperus* after the doomed sailing ship in Henry Wadsworth Longfellow's poem *The Wreck of the Hesperus*, published in 1842. This continued the tradition of aliens choosing

### Above:

The Visionary prophesises the end of time.





**Above:** Wilf receives a visit from a mysterious woman.

inappropriate Earth names for their vessels as with the *Titanic* in *Voyage of the Damned*. In dialogue on the spaceship, the Doctor told the aliens that he was not human, adding, “Well, I was, back in 1999 for a couple of days, but that was like catching a 48-hour bug”; this was a reference to the 1996 TV Movie known as *Doctor Who* [see Volume 47] which had revealed that the Doctor’s mother was human. In this version of the script, the Vinvocchi Addams asked about the Doctor’s people having some sort of police or ‘back-up’, and when the Doctor indicated that they didn’t she became angry, saying that there was no point to the Doctor. Originally, the Doctor asked Addams what the real names of herself and her colleague, Rossiter, were and the alien replied that they were Shanshay and Shanshay. This sounded the same to Wilf, although the Doctor was able to discern the difference in pronunciation.

On Sunday 1 March, Davies spoke to Bernard Cribbins about his time in the Parachute Regiment when doing his National Service after the war; the actor had worn his regimental badge on the red Aran hat for the recording of *Voyage of the Damned* in July 2007. The actor recalled how he had served in Palestine in 1947/8 and on one occasion was in a blizzard of snow. Davies changed this to a blizzard of bullets and worked it into a scene between Wilf and the Doctor; the Doctor’s line to Wilf about humanity, “I think you look like giants,” came to the writer on his way home from buying milk at a newsagent’s in Manchester. Davies dropped the jokes with the President-Master and China-Master, and had the real Master rather than the Danes-Master talk to the Doctor since the Danes sub-plot had not been developed. Also, Donna’s confrontation with the Neighbour-Masters



was moved to an alleyway rather than being just outside the Nobles' home to indicate a passage of time.

Events on the *Hesperus* climaxed as the rusting spaceship became the salvation of Earth, and Davies got to write the dogfight in space in the style of the 1977 blockbuster *Star Wars*, which he had had in mind for *Planet of the Dead*, envisaging Bernard Cribbins as Luke Skywalker. He was, however, wary of the potential costs for this material, and considered either jettisoning the notion of all humanity turning into the Master (to just have them dominated by his mind), or even to pay for some of these effects from his own fee as writer/producer.

## Lord President Rassilon

**D**avies finished writing the draft for his final *Doctor Who* script in the early hours of Wednesday 4 March. This established that the Lord President leading the Time Lords was Rassilon, the engineer and founder of modern Time Lord society, who had appeared in *The Five Doctors* [1983 – see Volume 37]. Davies tried to avoid a sequence where the Master and the Doctor became allies apart from one brief moment; although Julie Gardner wanted a 'look' between the Doctor and Master before the latter went up against the Time Lords, Davies refused. The action also saw the Doctor handling a gun – a rare moment – although the writer knew that the Doctor could never fire it at anyone. The Doctor also recognised the mysterious woman who had appeared throughout the story; Davies commented that fans might think it was an established Time Lord such as Romana (the Doctor's companion from 1978 to 1981) or the villainous Rani (introduced in the *The Mark of the Rani* [1985 – see Volume 41]) or even the mother of Susan,

the Doctor's granddaughter (seen in the series from 1963 to 1964). "It's meant to be the Doctor's mother," explained the writer in an email to Ben Cook, saying that he had already told Euros Lyn and David Tennant about this character. Davies felt that the Doctor needed a Gallifreyan on his side and that the Doctor's mother would have been brought back to life like the Master for the Time War, as referred to in *The Sound of Drums*. The climactic Time Lord material was in part inspired by the prologue to Chris Rea's 1989 composition *The Road to Hell*.

There were still worries about funds available for the final two episodes, so Davies considered removing the Doctor's dive from the *Hesperus* and replacing it with a simple teleport effect. He also deleted the Doctor's comment about being half-human, since the Doctor's sojourn as a human in *Human Nature/The Family of Blood* [2007 – see Volume 56] would be fresher in viewers' minds.

"Saving a man's life," was how Davies described the simple act leading to the Doctor's death on *Doctor Who Confidential*. The writer wanted to give Tennant and Cribbins powerful material to perform, with the Doctor displaying fury in the same manner as the 'Time Lord Victorious' glimpsed in *The Waters of Mars*. Months later, on the episode commentary, Davies arbitrarily named the technician whom Wilf saved by entering the nuclear bolt booth as Trevor Adamson.

The coda to the adventure was the Doctor's 'reward'; a chance for him to see his friends one last time – characters that young viewers would have grown up with over five years. Martha Jones was now married

### Connections: Royal broadcast

▶ The Queen's speech – broadcast at 3pm on Christmas Day – was a tradition begun by King George V in 1932. It has been a traditional part of the Christmas broadcasting schedules ever since.





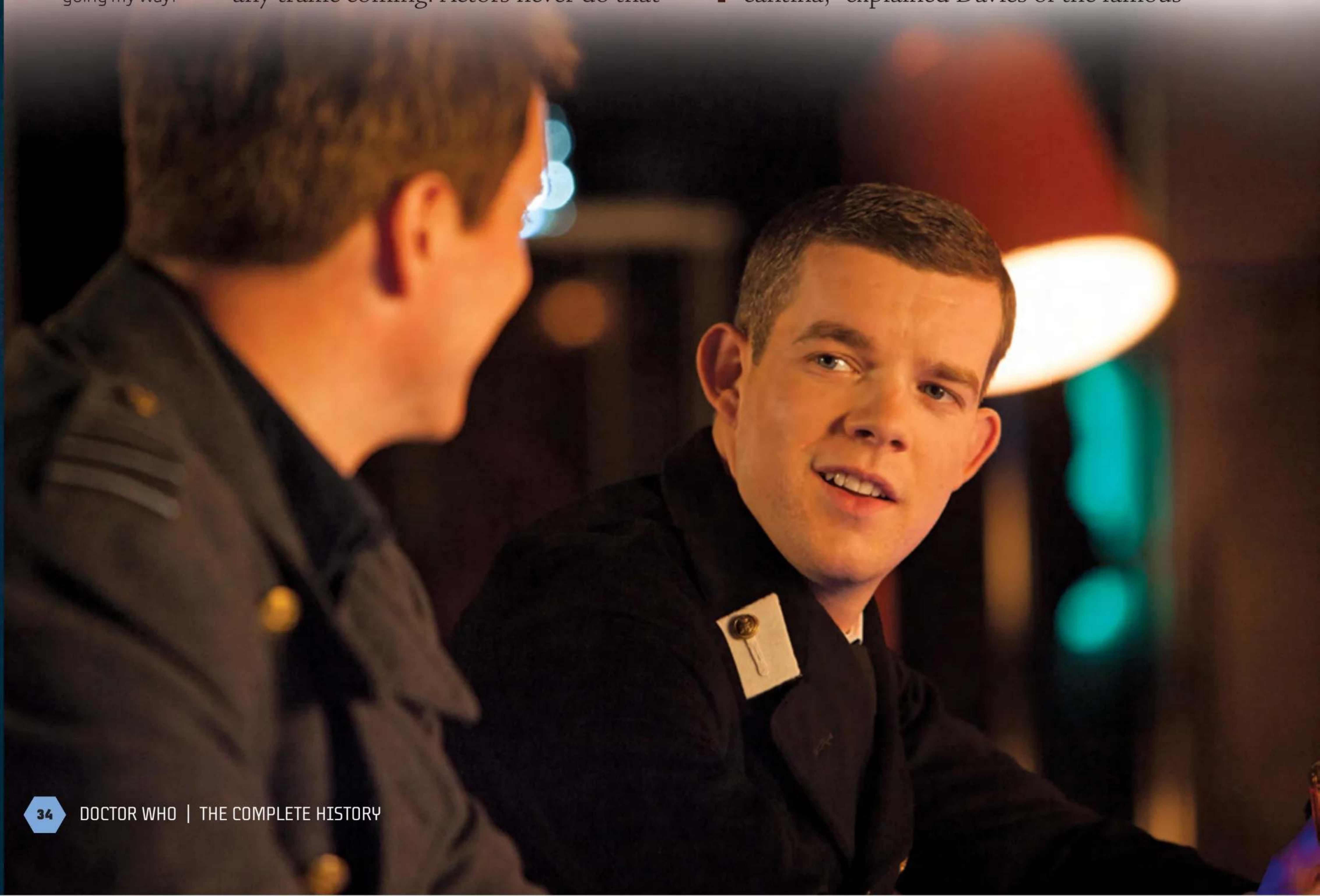
to Mickey Smith, whom she had met in *Journey's End*; "I simply wanted the gag that Martha Jones' first episode was called *Smith and Jones*, so now she's married a Smith," chuckled Davies on the episode commentary. Martha's honeymoon had been referred to in *Torchwood: Children of Earth* but the identity of her husband not specified; she had been engaged to Tom Milligan (seen in *Last of the Time Lords*) in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. The scene with Sarah Jane and Luke was kept simple because their story was ongoing in *The Sarah Jane Adventures*, with Sarah Jane knowing this was the last time she'd see the Tenth Doctor. Davies explained to *Confidential* of the Doctor saving Luke from being run over: "Whenever they cross the road, the characters don't look to see if there's any traffic coming. Actors never do that

because the traffic's always been stopped for filming. But on a children's show I think it's absolutely wrong that characters don't look right and left."

Since *Journey's End*, viewers would have last seen Captain Jack leaving Earth at the conclusion of *Children of Earth*, having lost his friends, family and lover. As such, the Doctor would cheer him up by introducing Jack to Alonso Frame, the midshipman from the *Titanic* in *Voyage of the Damned*. In December 2007, Davies had hoped to have Frame feature as a junior officer with the Shadow Proclamation in *The Stolen Earth/Journey's End*, but actor Russell Tovey's lack of availability due to his appearances in *The Sea* at the Theatre Royal Haymarket precluded this. The setting for the Doctor's matchmaking was the 'city of Zaggit Zagoo on the planet Zog'; "It's the *Star Wars* cantina," explained Davies of the famous

**Below:**

"So, Alonso, going my way?"





Mos Eisley bar. The aliens in the bar were envisaged as including ‘two Slitheen (introduced in *Aliens of London/World War Three*), some Hath (from *The Doctor’s Daughter* [2008 – see Volume 58]), Mr & Mrs Pakoo (from *The End of the World* [2005 – see Volume 48]), A masked Sycorax (from *The Christmas Invasion* [2005 – see Volume 51]), a Graske (originally created for the interactive adventure *Attack of the Graske* [2005]), Judoon (introduced in *Smith and Jones* [2007 – see Volume 54]), a Monk and Nun-Type extras, a Vespiform (from *The Unicorn and the Wasp* [2008 – see Volume 58]) flies past, and an Adipose (from *Partners in Crime*) waddles across the counter.’

## Nods to the past

**T**he descendent of Joan Redfern, the Doctor’s human lover from *Human Nature/The Family of Blood*, was named ‘Verity Newman’ after *Doctor Who*’s first producer, Verity Lambert and BBC head of drama, Sydney Newman, who had helped develop the show. In the sequence where Donna Temple-Noble got married, Wilf originally noted that the “cactuses” (ie Vinvocci) had probably taken the Gate away with them. The Doctor told Sylvia and Wilf about meeting Donna’s father, Geoff Noble, “A nod to an actor who’s no longer with us, Howard Attfield, who played Donna’s dad,” Davies noted on *Confidential*.

The Doctor’s encounter with Rose Tyler on the Powell Estate on New Year’s Day 2005 brought the tale full circle; “The year it began for us,” Davies commented on *Confidential*. Then came the Doctor’s regeneration, alone, in the TARDIS; “We are the ones watching. We are the most faithful companions,” noted Davies on the episode commentary. “I just left a place in

the script and posted it to Steven and said, ‘Off you go...’”

This second script was sent to David Tennant on Wednesday 4 March and he read it while on location for *The Waters of Mars*. He had not anticipated the ending with Wilf, describing it on *Confidential* as “a beautiful little plot twist”. Like Julie Gardner, he was particularly affected by the Doctor’s final speech. “When I first read that line, I wept buckets,” Tennant recalled on the episode commentary.

The revelation of the Time Lords as an evil force surprised two of BBC Wales’ script editors, Brian Minchin and Lindsey Alford, who had assumed the Doctor’s people were on the side of good. John Simm was delighted with the first part of the adventure when he read it on Thursday 5, while Moffat sent Davies his scene for Matt Smith’s Doctor at the end of episode two, which was longer than the single line which Davies had envisaged.

The four-hour follow-up tone meeting, focusing on the second episode, was

### Connections: Top secret base

▶ The location of UNIT HQ in Geneva, Switzerland had been previously established in *The Invasion* [1968 – see Volume 13].



### Below:

The Doctor photobombs a wedding snap.






THE END OF T

POLICE PUBLIC CALL BOX

POLICE TELEPHONE  
FREE  
FOR USE OF  
PUBLIC  
ADVICE & ASSISTANCE  
OBTAINABLE IMMEDIATELY  
OFFICER & CARS  
RESPOND TO ALL CALLS  
PULL TO OPEN

‘“THE NOTION OF HAVING BERNARD CRIBBINS AS THE DOCTOR’S COMPANION, I WAS OBSESSED WITH,” DAVIES TOLD DOCTOR WHO CONFIDENTIAL.’





held at 3pm at Upper Boat on Monday 9 March and was planned as the final tone meeting of the Specials. Julie Gardner had made a cake in the shape of the TARDIS – with pictures of herself and Davies in the windows – to celebrate this occasion. Casting was now well underway, and the services of actress Sinead Keenan had been secured for the role of Addams; Davies had written the female Vinocci with her in mind having admired her in BBC Three's *Being Human*. However, there was a problem looming by Tuesday 10. Jessica Hynes, who had played Joan Redfern, was to depart for New York before recording began on Monday 30 March; she was playing Annie in *The Norman Conquests* on Broadway from Tuesday 7 April. Davies considered replacing this scene with an appearance from Elton Pope and Ursula Blake from *Love & Monsters* [2006 – see Volume 53].

### Shortening scripts

**B**y Saturday 14 March, the production team was aware that the script for the second episode ran beyond the envisaged hour by 10 minutes, and also that substantial savings needed to be made on the visual effects. On Tuesday 17 John Simm met with Davies, Gardner and Euros Lyn for lunch in London, and was reminded that he would soon have his hair bleached, as per his suggestion months earlier.

The scale of the production meant an additional follow-up tone meeting had to be scheduled from 9am to 2pm on Thursday 19 March at Upper Boat. Davies attended, jokingly wearing his OBE (which he had been awarded in June 2008), and had performed rewrites to shorten both scripts; however, by this time the team was banking on the BBC allowing them





**Above:**  
The Vinvocii  
make-up  
was digitally  
treated in post-  
production.

an extended slot for the finale if required. Location recces were held for the episodes on Thursday afternoon and during Friday. The shooting scripts for the final two episodes to bring the era of the Tenth Doctor to a close were issued on Friday 20 March. These opened with dialogue from an unseen 'Narrator' and led into the scene where Wilf entered a church specified as '*The Runaway Bride* church' (seen at Donna's abortive wedding) where, in the background, 'the Evensong drifts into *The Doctor's Theme*' referring to the musical motif developed by composer Murray Gold in *Rose* [2005 – see Volume 48].

Joshua Naismith was described as '50, a businessman, powerful, almost regal', while his daughter Abigail was '20, rich and spoilt' and their butler Mr Danes was '28, cool, handsome, cruel'. At HMP Broadfell, the warder, Miss Trefusis was '50, stern' and the Governor was '40, imperious, brisk, in her element'. Wilf's friends in the Silver Cloak were 'Oliver Barnes, 65... Minnie Hooper, 70, Winston Katusi, 70', while the homeless duo were Tommo ('late 40s') and Ginger ('18, quiet, northern').

Donna's intended, Shaun Temple, was seen as '30s, a kind, handsome man' and the human form of the two Vinvocii saw Rossiter outlined as '30, meek, nervous' and Miss Adams as '30, smart, cool'. Also on the team was Miss Collins ('a technician, 21') and another character who featured briefly was an '18 y/o Emo Teenager' in reference to the fashion stemming from the genre of hardcore rock.

The Ood-Sphere where the TARDIS arrived is described as 'an icy quarry. Rain in the air, washing away some of the snow' and when the Doctor locks his vessel, 'the Tardis lamp flashes twice, with a chirp-chirp, like a car alarm, the clunk of locks.' The stage directions outlined the Ood city with reference to the remains of the sixth-century BC Jordanian city: 'Like Petra, but made of ice, built into a cliff face. Simple dwellings, doorways set within ice.' The Doctor was taken to an ice cave which was 'not part of the city, more of a Holy Man's retreat' and met the Elder Ood: 'Its face is aged, its skull more brain-like... Its muttering voice is whispery, more Human than Sigma's.'

### 'Spider-Man-style'

**T**he Master's ring was described as being covered in 'Gallifreyan symbols' and his botched resurrection left him wearing 'a dirty hoodie... Hair dyed punk-white. Face pale. Eyes wild' and occasionally changing into 'a skull with bulging eyes'. When the Master flew through the air, he was to do so in 'Spider-Man-style' with reference to the Marvel superhero created in 1962. Later, when the Master used energy from his fists to arc up and away, this was noted as being 'like Dr Octopus uses his metal arms' in reference to Spider-Man's enemy, who first appeared in 1963. Captured by



the Naismiths, the Master was 'tied to an upright trolley, Hannibal Lecter-style' in reference to the 1991 movie *The Silence of the Lambs*.

The Silver Cloak travelled around in a minibus described as 'like a Sunshine Coach', vehicles paid for by the charitable work of the Variety Club of Great Britain to help the lives of disabled and disadvantaged children since 1962. Wilf's comment to Bobby to talk to the skiffle band harked back to one of the ideas for Penny's grandfather from early plans for the 2008 series. On Christmas Day, Sylvia Noble was specified as wearing 'her posh 4.11 night-clothes' in reference to *Turn Left* [2008 – see Volume 59] and it was noted that 'for all the banter, these two [Donna and Sylvia] get on a lot better these days' since the Doctor's talking to Sylvia about her attitude towards her daughter at the end of *Journey's End*. Wilf was also revealed to have 'an old service revolver [from] World War II'.

The Gate Room at Naismith's Home Counties mansion was described as 'a huge, long, elegant room – all French windows, red velvet curtains...; a stately home with gleaming sci-fi laboratory built

inside it. Computer banks & terminals; to one side, two glass-walled booths.' This housed the Immortality Gate, 'a huge, dark-metal, rectangular frame, bristling with technology, as wide and as high as possible. Three sides to the frame, left, right and top, with the left and right sides disappearing into the floor.' Down in the basement ('an old wine cellar') was where the Vinvocci (pronounced: 'Vin-vochy') could return to their true form: 'Spiky faces, like 4.X's Bannakaffalatta. Except green. And tall. Spiky hands too, though clothes remain the same as their human form.'

The transformation of humanity into the Master was to be accompanied by a shuddering head effect described as '*Jacob's Ladder*-style' with reference to the 1990 movie. When the Master had taken over the identity of the humans, the characters were referred to in the script in the manner of Naismith-Master, Abigail-Master, President-Master, etc. It was noted, 'Only the clothes remain of the original person. The Master just looks like the Master inside each costume, ie he hasn't changed to fit the original, no change of colour or weight or height; same Master voice, no accents or impersonations; no wigs, and when he's transplanted into women, all make-up's gone, no earrings or anything. If the original person was big, the clothes are loose on him; if the original was small, the clothes are tight on him.'

The Narrator was revealed to be 'an old, brilliant, terrifying man'; in the script for the second episode it was noted that he was 'now designated The Lord

### Connections: Mountain high

Naismith comments that the Immortality Gate was found in a spaceship buried at the foot of mount Snowdon, located in the Snowdonia National Park. At an elevation of 1,085 metres above sea level, it is the highest mountain in Wales and the highest point in the British Isles outside the Scottish Highlands.



**Left:**  
Abigail  
and Joshua  
Naismith.



President'. The script concluded with ranks of Time Lords, described as 'like the Circle level of a theatre, or the Sycorax Chamber' from *The Christmas Invasion*.

The script for the finale opened on 'the mountains of Gallifrey, as Ep.3.12 sc.40. [ie *The Sound of Drums*] But now transformed; the mountains are burning, a landscape of flame. The valley's a pit of fire, cradling the hulks of broken spaceships. Keep craning up to see, beyond, the Citadel of the Time Lords. The glass dome now cracked and open.' The scenes with the Time Lords in the Black Void were to be 'like Superman's Krypton, the courtroom/Phantom Zone scenes'; this referred to sequences at the start of the 1978 film *Superman: The Movie*. The Time Lords were described as being clad 'in robes (no collars)'; the Lord President 'puts down his staff' and wore 'a battered, black flack-jacket; this man is a warrior. One hand is sheathed in a blue-metal gauntlet.' Originally the Whitepoint Star diamond was on a ring on the President's non-gauntleted hand. The Chancellor was described as 'male,

**Below:**  
"The name's President, Time Lord President."



45, thin, worried', the Partisan as 'female, 50, calm, shrewd' and the Visionary as 'female, 50, insane, swathed in more witch-like robes. Her face covered with henna tattoos. She scribbles constantly on old parchments with a quill-like pen, muttering (her voice muttering always, a constant undercurrent throughout).' When Gallifrey returned to existence, it was described as 'a huge, burnt-orange planet, its surface ripped with fire'.

## The Vinvocci ship

**T**he Vinvocci ship, the *Hesperus*, was described as 'an old tug of a ship, not military. Sort of sweet, a bit Thunderbird 2; stubby fins, rounded sections bolted together'; this drew a comparison to the green transporter craft seen in the AP Films Supermarionation series *Thunderbirds*, which debuted in 1965. Its laser pod armaments were described as 'a big swivelling gun, like the Millennium Falcon's' with reference to Han Solo's ship first seen in 1977's *Star Wars*.

When the Master realised about the diamond, the stage directions indicated that he gave 'proper Caligula laughter' in reference to the insane Roman Emperor of the first century. The bar in which the Doctor found Captain Jack was now in 'Zaggit Zagoo, capital of Zog'; Zog was the random name which Russell T Davies had often ascribed as an example of a meaningless alien planet in interviews. Verity Newman's signing took place in a 'Waterstone's-type shop' (a UK chain of book shops established in 1982) and it was indicated that 'she is the image of Joan Redfern'.

Chronologically, one of the earliest actions in the narrative was Miss Trefusis picking up the Master's fallen ring at 21.00 on Night X, as seen in *Last of the Time Lords*.





The main story then began on Day 1 at 10.00 with the arrival of the TARDIS on the Ood-Sphere and the Doctor seeing the visions from 10.10 to 10.21, after which he ran back to the TARDIS. The events on Ood-Sphere were set around the year 4226, a hundred years after the events in *Planet of the Ood* [2008 – see Volume 58].

The nightmarish visions of the insane Master appeared at 18.05 on Night 1 which was when Wilf was out on the street near the church. The photo call for the Naismiths seen in the Doctor's vision took place at 11.00 on Day 2, and Wilf was staring into space at home at 20.50 on Night 2 while Lucy Saxon was led from her cell at 21.01 and the Master was resurrected at 21.10, fleeing the prison blaze at 22.00. By the time the Doctor arrived on Earth it was Day 3 – Christmas Eve – at 11.00; the script indicated that the prison 'burnt out days ago'. The Naismiths planned to snatch the Master at 11.32. Wilf called up his team at 12.22

who collected him by bus at 13.00. The Master joined Ginger and Tommo at 13.36 and the Doctor's pursuit of him through the wasteland was halted by the Silver Cloak at 14.07, following which Wilf and the Doctor talked at the café from 14.45 to 15.12. The narration about the players being in place came at 17.56. On Night 3, the Master was gnawing on a bone at 21.00 and talked to the Doctor at 21.47 prior to his abduction at 21.50.

Day 4 was Christmas Day, opening in the Noble household at 09.31 while the Naismiths confronted the bound Master at 10.00. It was not until 12.00 that the Doctor recovered from his previous night's encounter, and Wilf saw the strange woman on his television during the Queen's Speech at 15.00 before spotting the TARDIS in the street at 15.36 and leaving with the Doctor at 15.39. The Master was shown the Gate at 15.45, with the TARDIS arriving at the mansion five minutes later. The transformation of

**Above:**

The Master is kept on a tight leash.



## Connections: I have the power!

▶ The Doctor likens the dying Master to Skeletor, the skeletal arch-nemesis of He-Man in the *Masters of the Universe* action figure range launched in 1981. The toys spawned a successful animated television series that ran from 1983-5, and a 1987 film in which Skeletor was played by Frank Langella.



### Below:

Wilf knocks four times...

humanity into the Master began during the President's speech – at 12.00 US time and 16.00 UK time, with the Time Lords revealed at 16.05. Donna rang Wilf at 16.10 and was trapped in the alley at 16.14, with Rossiter rescuing the Doctor at 16.19 and the group teleporting to the *Hesperus* at 16.22. The Doctor then disabled the ship's controls, leaving them stuck in orbit at 16.34 while UNIT searched for them from 17.30.

At 23.00 on Night 4, the President conceived using the diamond as a link, and the Whitepoint Star fell to Earth at 23.15 to be located by the Master-Guard at 01.00 on Boxing Day. The woman then appeared to Wilf at 01.01.

It was 05.55 on Day 5 when the Doctor initially refused to take Wilf's gun, with the Master making contact with the Time Lords at 06.10. The Doctor readied the *Hesperus* at 06.30, with missiles launched at them at 06.41 and the Time Lords arriving on Earth at 07.05. The Doctor's leap from the *Hesperus* into the mansion was at 07.17 and the *Hesperus* landed at 07.30, with the Master revealing his plan to the Time Lords at 07.35. Humanity returned to normal at 07.40, with Gallifrey appearing at 07.42. The Doctor shot the crystal at 07.46, Gallifrey faded at 07.52 and the Doctor was flooded with a fatal dose of radiation at 07.54. Donna woke at 10.30, and the Doctor then left Wilf to collect his reward at 10.31.

In the following montage, the Doctor saved Martha at 14.00 on Day 6 and Luke at 11.00 on Day 7, passed a note to Jack at 20.00 on Night 8, and attended Donna's





wedding at 13.46 on Day 10. His goodbye to Rose came at 00.00 on Night 11 – the start of 1 January 2005 – after which he regenerated, alone in the TARDIS, at 00.12.

## Billie returns

**B**illie's back on *Doctor Who* announced Colin Robertson of *The Sun* on Friday 20, suggesting that Rose would join Donna and Martha in the Doctor's fight against the Master. "This will be the most exciting episode *Doctor Who* has ever done," explained the usual 'insider'. "We really wanted to get all the companions back on board as a fitting send-off to David. And of all the enemies for him to face in his final episode it makes sense for The Master to be the main one. Getting Billie to agree is a real coup, but she loved working on the show so much it didn't take much convincing." To prevent further leaks about the various cameo appearances, Gardner decided that the script of the final episode would not be circulated beyond scene 152, and none of the companions for these final scenes would be present at the readthrough the following week. At Upper Boat, Tennant completed his main recording on *The Waters of Mars* and then did some make-up tests for *The End of Time*, while Davies made changes to create the production team's shooting script for the pair of episodes.

To accommodate Jessica Hynes, a pre-shoot day for the block was held on Saturday 21 March with the BBC crew at the Cardiff University branch of Blackwell's Bookshop on Senghennydd Road from 8am to 1pm where David Tennant joined Hynes for the Verity Newman scene. The Doctor wore his brown suit for his final story, as this was the image that Tennant,



Davies and Gardner all liked best. The cover for the prop editions of *A Journal of Impossible Things* bore a pocket watch akin to that seen in *Human Nature/The Family of Blood*.

After the weekend, location recces continued on Monday 23 and Tuesday 24 March. Meanwhile, *Doctor Who* was nominated in the category of Best Drama at the 2009 BAFTA Awards. The morning of Tuesday 23 saw Tennant phoning into the Christian O'Connell Show on Absolute Radio while on the M4 being driven to the readthrough for his final story. Asked how he felt about embarking on his last tale, Tennant replied, "All right, I think. We've got some really good scripts to finish off with so I'm quite excited about that. I'm sure in a couple of months' time, when it's finally over and I have to leave, maybe I'll be hanging onto my sonic screwdriver like Gollum and his ring and won't want to part with it."

Following a pilot recording in February 2009, John Barrowman's Saturday night dreams-come-true series *Tonight's the Night* was publicised during March; the series

### Above:

Verity Newman, Joan Redfern's great-granddaughter.



was made for BBC One by Barrowman's company, Barrowman Barker Productions. On Wednesday 25 March, the BBC announced the chance for viewers to win an "incredible *Doctor Who* experience on the show" – to act in a specially written *Doctor Who* scene on the TARDIS set to be made by the BBC Wales crew; this would then be shown in the sixth and final show of the series. Viewers over 18 were invited to submit a photograph of themselves in homemade alien costumes, with background information about the creature's origin and characteristics. A shortlist would then be drawn up to audition before a panel including John Barrowman and *Doctor Who* casting director, Andy Pryor, with the deadline being Saturday 28 March. By Friday 27 March it was decided to extend the

**Below:**

"How does this thing work?"



deadline by a further week through to 11.59pm on Sunday 5 April.

The appearance of Jessica Hynes was revealed by Jen Blackburn in *The Sun* on Wednesday 25 in which it was stated that 'Verity... will anger the doc... by releasing his book *Journal Of Impossible Things*' and claimed incorrectly that author JK Rowling had turned down the role. Meanwhile, it was a busy day in Cardiff. A production meeting was held at 7.30am at the Holland House Hotel, after which the cast arrived for the readthrough at 11am. Also present were *Doctor Who Confidential*, *Doctor Who Magazine*, controller of BBC Wales Menna Richards and new showrunner Steven Moffat. "Do not tell anyone anything," Julie Gardner warned everyone. "Over the next 48 days, you have no friends, you have no family."

### Father figure

**B**ernard Cribbins was delighted to be back on *Doctor Who*, telling BBC Interactive, "It's the best unit I've ever worked with." David Tennant was delighted to be working again with Joe Dixon, playing the Chancellor, with whom he had appeared in the Royal Shakespeare Company's *Love's Labour's Lost* the previous year. The readthrough delighted Russell T Davies, with Tennant and Cribbins in particular delivering powerful performances. "Yeah, follow that!" Cribbins called out jokingly to Steven Moffat. Cribbins realised that Wilf was acting as a protective surrogate father for the Doctor, and was amazed by the scene on the *Hesperus* where Wilf recalled his military service; "I didn't know this was coming up in the script, but Russell and I must have spoken about it, because I really was in Palestine in 1947 into 1948," he told *Doctor Who Magazine*.





Following the readthrough of the episodes there was a short script meeting to discuss possible changes; it was now that Lyn encouraged Davies to add the comment from the Lord President that the heartbeat of a Time Lord was the rhythm of four heard by the Master. While Lyn, Gardner and designer Edward Thomas headed over to Galeri Caernarfon for the Celtic Media Festival's *The Story of Doctor Who*, Davies had to drop out of the event to attend to revisions for the two episodes. Earlier in the day, 360 children from local schools had enjoyed the *Doctor Who* experience in the town square; they had viewed a recent episode with a special introduction from David Tennant recorded in front of the bus from *Planet of the Dead* (in which he apologised for his absence and wishing everyone "Pasg Hapus") and then seen a monster display at the Cofi Roc nightclub. That evening at 8pm, BBC Wales presenter Lucy Owen talked to the BBC team along with brand manager Ian Grutchfield and Dalek operator Barnaby Edwards. Owen posed questions submitted via the website, one of which concerned the possibility of a *Doctor Who* movie

(which Gardner said there were no plans for while adding, "I would never say never to a movie"). Gardner's successor Piers Wenger was in the audience to discuss casting, and it was revealed that there would be a male companion in the Christmas episode. Looking forward to the eight week shoot starting on Monday, Lyn commented, "These will definitely be the hardest episodes that I've directed."

Davies then completed pink rewrites on both episodes; for the first this meant changes to the Doctor joining the Ood circle, Wilf and the Doctor discussing Donna in the café, the Vinvocci revealing the purpose of the Gate to the Master being released, and expanding the material with Wilf and the Doctor establishing the nuclear bolt. On the second, there was an expansion to the Master realising the power of the sound in his head, changes to the start of the Doctor/Wilf scene on the *Hesperus*, the Master telling the Doctor that his life now made sense, the Doctor emphasising the danger of Time Lords to Wilf, the Lord President revealing his plan as the Doctor levelled the revolver, the white out between the Master and Rassilon, and the Doctor dropping Wilf off home. A further 'white' rewrite was then made to the opening episode later that day, covering the Doctor's arrival on the Ood-Sphere.

BBC Radio 7 had recorded *The Story of Doctor Who* event, and an hour of highlights was broadcast as part of the *7th Dimension* strand at midnight on Saturday 28 March (ie early hours of Sunday 29). ■

### Connections: Flashback 1



▶ When Sylvia and Shaun transform into the Master, Donna hears a Judoon, which she met in *The Stolen Earth/Journey's End* [2008 - see Volume 60], a vision of Davros from the same story, followed by the Queen of the Racnoss (*The Runaway Bride* [2006 - see Volume 54]), the Vespiform from *The Unicorn and the Wasp* [2008 - see Volume 58] and Sontarans from *The Sontaran Stratagem/The Poison Sky* [2008 - see Volume 58].

#### Left:

The sound of (oil) drums.



# Production

**T**he biggest shoot to date for *Doctor Who* began on Monday 30 March with work from 9.30am to 8.30pm at a familiar venue: Tredegar House in Newport. This location had been used by the *Doctor Who* team since 2005, most recently in April 2008 for *The Next Doctor*. David Tennant, John Simm and Bernard Cribbins were joined by David Harewood (whom the *Doctor Who* team had wanted to book on previous episodes, and who had

recently recorded BBC One's *Robin Hood* as Friar Tuck) as Joshua Naismith, Tracy Ifeachor as Abigail and Simon Thomas as Mr Danes. Recording started outside with the Doctor and Wilf leaving the stables (seen as Jackson Lake's refuge in *The Next Doctor*) followed by the arrival of the TARDIS, and then the duo gaining access to the main building. The guards were all carefully cast to be the same build as John Simm for later scenes where their masked figures would become that of the Master.



'THE BIGGEST SHOOT TO DATE FOR  
DOCTOR WHO BEGAN ON MONDAY  
30 MARCH.'

Following this there were more make-up tests on the Doctor. At 10am, photographs of David Harewood as Naismith for the cover of his book had been taken and the evacuation of the mansion was recorded for Part Two. A number of vehicles, including a Range Rover, Land Rover, Jaguar and Bentley (with fake registration plates) were present on the estate for these scenes. Moving inside at 2pm, the crew recorded scenes in Naismith's study of the photography session in the

Doctor's vision, and of father and daughter watching footage of the burning prison. During this, John Simm performed a photoshoot in costume and make-up against a greenscreen for CGI elements on a turntable, with visual FX supervisor Dave Houghton of The Mill in charge. For these shots, Simm had small silver ball bearings stuck to his face to use as tracker markers onto which the animated skull could be mapped. The final scene of the day was the Master emerging from the mansion to see



## Right:

The Vinvocci make-up was digitally treated in post-production.

the meteor falling to Earth. Greenscreens were used outside the building during the day for the post-production insertion of various effects.

Work continued inside Tredegar House from 8.30am to 7.30pm next day with the same cast. Recording in Naismith's study covered the bound Master being brought in, and then continued with scenes for Part Two of the Master gloating at the imprisoned Doctor and Wilf as Donna's call came through; being strapped to the chair was extremely uncomfortable for David Tennant. Off-screen dialogue from other versions of the Master and Donna was read in by runner Tom Evans and Lewis Till, the supporting artist who would stand in for John Simm in split-screen shots.

*Look Who's back* announced *The Sun*

## Connections: Flashback 2

Donna's visions continue during her mum and fiancé's transformation, with Dalek Caan (*The Stolen Earth/Journey's End* [2008 - see Volume 60]), Vashta Nerada (*Silence in the Library/Forest of the Dead* [2008 - see Volume 59]), an Adipose (*Partners in Crime* [2008 - see Volume 57]), a Pyroville and High Priestess (*The Fires of Pompeii* [2008 - see Volume 57]), Ood (*Planet of the Ood* [2008 - see Volume 58]) and the Dalek Supreme from *The Stolen Earth/Journey's End* [2008 - see Volume 60].



on Wednesday 1 April, revealing that Bernard Cribbins had been seen on location. Back at Upper Boat, jocular rumours that Barack Obama was due to visit and that Michael Jackson was dropping in on the TARDIS set circulated as part of the April Fool's Day joviality, while recording continued at Tredegar House from 8am to 7pm - the standard hours for the rest of the week. Elements of the Part Two scenes from the previous day were completed along with the Doctor's escape, followed by shots of the Doctor's party fleeing along the 'posh corridor' and a later sequence of Wilf running back to the Gate Room. Lawry Lewin and Sinead Keenan joined the team as



the Vinvocci, undergoing a two-and-a-half hour make-up application of their green head and neck appliances, although their faces were left their natural colour. This prosthetic work was supervised by the team from Millennium FX who also provided the latex dummy of the Doctor to be pushed along on the trolley for wide shots in the escape sequence, an action piece carefully supervised by stunt co-ordinator Lee Sheward.

## Death of the Tenth

On 2 April, *Time Out* ran an interview with Russell T Davies by Gabriel Tate in which the showrunner joked that the Tenth Doctor regenerated when "an elephant falls on his head. Death by circus," before explaining that he had known "how he would die for a couple of years... The detail has changed, but I always had an end point in mind." When drawn on the subject of John Simm's return, Davies had replied, "Is he? I don't know... He hasn't been spotted by anyone filming yet, so how can he be?"

John Simm was back at Tredegar House where *Doctor Who Confidential* covered the day's work. Recording started in the



'blue corridor' with the Doctor's dash to the Gate Room and then elements of the Doctor's party escaping, again supervised by Lee Sheward. The crew then moved to a staircase for the rest of the escape, with Gordon Seed doubling for the Doctor in some shots in addition to Millennium's dummy. Finally, the team moved into the basement room which had been Cassandra's lair in *New Earth* [2006 – see Volume 51]; this was now the Vinvocci's room and various sequences were recorded – the group escaping by teleport (with a photograph taken so the cast could replicate their poses for their arrival aboard the *Hesperus*) and Addams and Rossiter becoming Vinvocci (for which the actors stood against a blue screen for the transformation shots) and telling the Doctor about the Gate. David Tennant also recorded a podcast commentary for *Planet of the Dead* that evening.

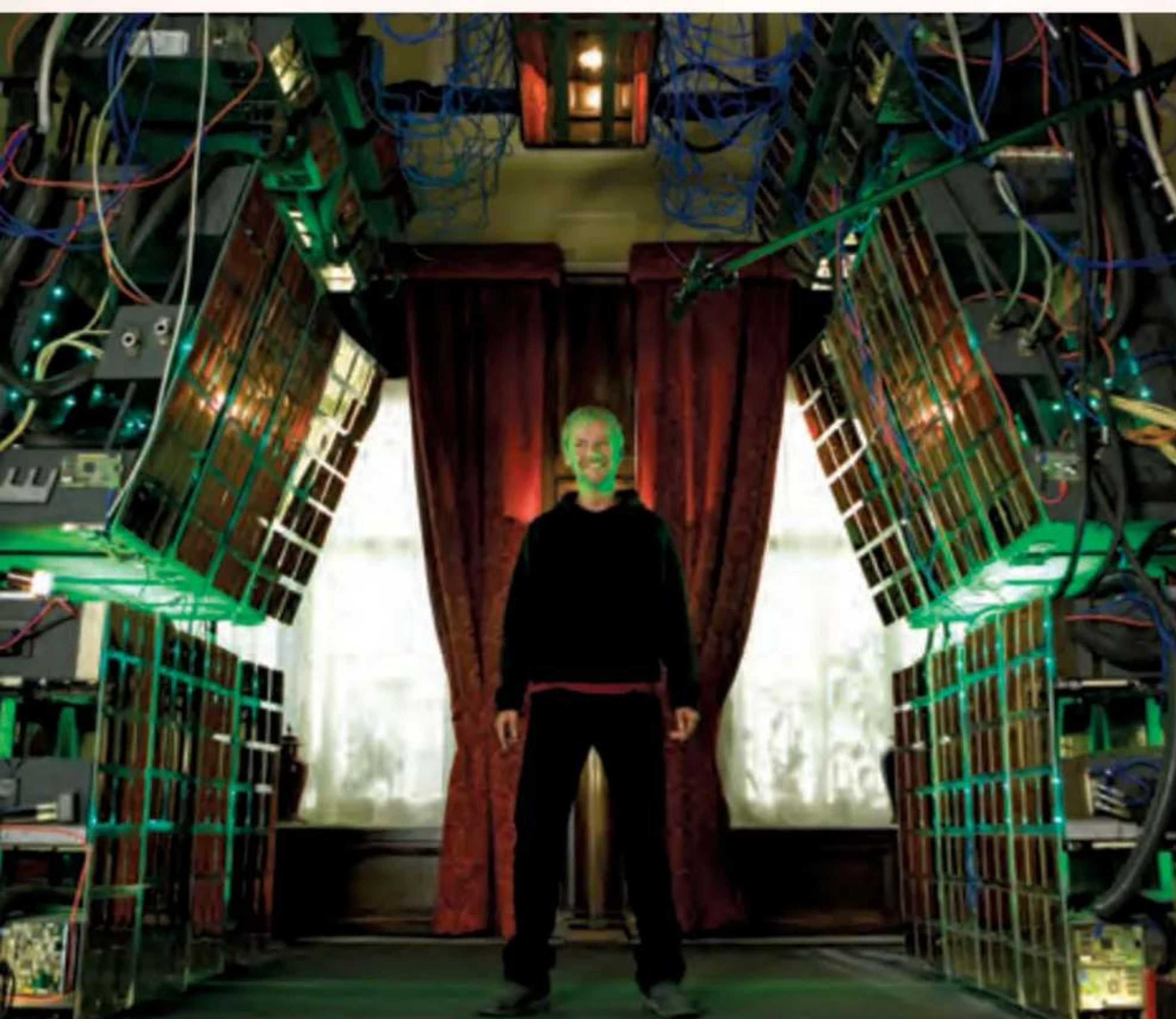
The final day at Tredegar House was Friday 3 April where work began in the basement to conclude the Part One scenes. Recording started with Lewin and Keenan as Vinvocci, after which the scenes with the Master were taped while the alien duo

had their make-up removed, following which the scenes were completed with Addams and Rossiter in human form. John Simm then changed into the outfit of the Chief Guard-Master to shoot out the teleport equipment, supervised by armourer Faujja Singh, while Danny Hargreaves of Any Effects provided the explosions. Meanwhile, a second unit recorded outside with effects supervisor Tim Barter capturing plate shots to show the *Hesperus* heading for the mansion with the aid of a wind machine.

The next 'reward' sequence was recorded on Saturday 4 April at the premises of Corus Strip Products' Llanwern Works in Newport. The slab yards by the mill and primary operations area were used as the abandoned factory where the cast and crew – wearing safety boots, hard hats and safety glasses – performed the Doctor's rescue of Martha and Mickey. *Doctor Who Confidential* and David Tennant's own video diary captured the work, with Freema Agyeman and Noel Clarke joining the team for the day. As the Sontaran, Jask, was Dan Starkey, who had played Commander Skorr in *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58]. Any Effects handled some of the gunfire while stunt co-ordinator Paul Heasman was in charge of the action in general. Now free from his writing commitments on the series, Russell T Davies managed to make one of his increasingly frequent visits to the set. Recording then continued in a steamy, mothballed section of the works for the sequence of Wilf seeing the Woman in the corridors of the *Hesperus*. For this,

### Connections: What was that?

▶ When she recovers from her attack, Donna asks if she has missed something again, continuing a running joke established in previous stories. Donna had managed to miss the arrival of the Sycorax in *The Christmas Invasion* [2005 – see Volume 51] and the battle of Canary Wharf in *Army of Ghosts/Doomsday* [2006 – see Volume 53].



### Left:

A gleeful Master stands in the Immortality Gate.



the team was joined by Claire Bloom, the 78-year-old film and stage actress whose movie career included appearances in *Limelight*, Laurence Olivier's *Richard III* and *Look Back in Anger*.

*Last script for the doctor* was the title of an article the following day in *Scotland on Sunday* in which Davies discussed the story which had started recording the previous Monday, and his writing of his final *Doctor Who* tale. "I'm absolutely unsentimental about this sort of thing," he said, "I would have thought that when I handed in the last script I might have burst into tears or got drunk or partied with 20 naked men, but when these great moments happen you find that real life just carries on." In *The Sunday Times*, Davies and Tennant spoke about the impending end of an era to Jonny Davis in the feature *Knock, knock,*

*Who's there?* to promote the broadcast of *Planet of the Dead*.

Monday 6 April was the start of a week where the crew would focus on scenes with Catherine Tate, who was taking time out from her work on the Fox movie *Gulliver's Travels*, in which she was playing the Queen of Lilliput. Jacqueline King was also back as Sylvia, with the cast joined by Karl Collins – best-known as DC Danny Glaze in *The Bill* – as Shaun Temple. The location was another familiar one, the Nobles' home on Nantfawr Road in Cyncoed, Cardiff which had been used since the recording of *Partners in Crime* in October 2007. With the unit based nearby at Cardiff High School, recording ran from 9.30am to 8.30pm, starting with Wilf calling up his 'team' and then going out to join the Doctor by the TARDIS (recorded in the rain) for the

**Below:**  
Filming a climactic scene.





craft's departure in Part One and return in Part Two. Wilf's service revolver was the same prop as used for Captain Jack's gun in *Torchwood*. Work continued indoors for the kitchen sequence of Wilf staring into space and seeing the Woman appear on the television screen.

## Transformation effect

**D**eer me, Bernard remarked *The Sun* of Wilf's Christmas antlers on Tuesday 7 April, commenting that Catherine Tate had been seen on the *Doctor Who* set the previous day. "The Doctor's companion at Christmas is Bernard Cribbins which is so exciting," confirmed Russell T Davies when he appeared on BBC One's *Breakfast* at 9am to promote *Planet of the Dead*, commenting on the "huge two-parter finale at Christmas which is going to be massive". By this time, Euros Lyn's team was hard at work on Nantfawr Road, having started at 8am and recording to 7pm. Recording started outdoors with Sylvia seeing the Doctor in the garden and continued with the neighbours seeing Gallifrey approaching. Then work continued indoors for the Christmas Day scenes with the Noble family. Third assistant director Heddi-Joy Taylor read in the Woman's lines of dialogue for her appearance on television, while recording concluded with Donna seeing her mother and fiancé's heads shuddering. For this transformation effect, Jacqueline and Karl moved their heads around slowly while the camera recorded at slow speed so that their heads would appear to thrash about violently when run at the correct speed.

Blue rewrites for both episodes were issued on Tuesday 7; Part One saw changes to the Doctor going to the Ood caves and seeing the vision of Lucy and the Master, while Part Two had amendments



**Above:**  
Donna's  
concerned  
family.

to the Doctor visiting Donna's wedding. Meanwhile, June Whitfield – best known for her 1950s radio series *Take It From Here* and her long-running BBC sitcom *Terry and June* from 1979 to 1987 – had been cast as Minnie Hooper; June was also a friend of Bernard Cribbins. For the Lord President, Timothy Dalton had been cast; the British movie star was best known for his 1980s appearances as James Bond.

*Doctor Who is back in town* announced Sarah Miloudi of the *South Wales Echo* on Wednesday 8 in an article about the crew working in the drizzle of Cyncoed the previous day. Meanwhile, John Simm was cited as returning alongside Billie Piper, Freema Agyeman and Catherine Tate in *TV Guide* among a number of widely inaccurate claims (such as Tom Baker recording a cameo with Matt Smith).

On Wednesday 8, David Tennant was released from recording to allow him to publicise *Planet of the Dead* in London. The focus was on radio interviews where

## Connections: Much-missed father



▶ The Doctor talks about Geoff Noble, Donna's father from *The Runaway Bride* [2006 – see Volume 54] but who had died before *Partners in Crime* [2008 – see Volume 57].



### Connections: Foreign travel

▶ Wilf recalls how he was in Palestine at the end of the Mandate in 1948; the British Mandate of Palestine had been established in November 1920 to formalise British rule in the territory and came to an end in May 1948 when Israel declared itself an independent nation.



**Below:**  
The Master  
vainglorious.

he confirmed on Christian O'Connell's Absolute show that both Bernard Cribbins and Catherine Tate were back. Joining Jo Whiley on Radio 1, he said of reading his final story for the first time, "I might have had a little cry. They were brilliant scripts and very moving. It was quite a big deal really. I sort of turned the phone off and made sure I could read it straight through without too much interruption." Looking forward to finishing work, he noted, "The last day, of

course, isn't the last scenes as filming is now always out of schedule. So I don't know if I'll be sadder on the last day or filming the final scenes. That remains to be seen." He was unable to reply when Jo

asked if Rose would return, and on the subject of the Master replied, "It would be great if John Simm came back, wouldn't it? Because he would be particularly fine." On Radio 5 Live's afternoon show, Tennant said of his finale, "They are great scripts. Ohhhhhh – it's good!" and that he was "as happy as I've ever been". He was due to finish as the Doctor on Friday 22 May ("And I've got some other stuff to do in Cardiff after that...") and was going to miss the BBC Wales crew.

### John Simm's face

**B**ack in Cardiff, John Simm returned for recording from 8am to 7pm at Nantfawr Road, starting off in the Noble kitchen for his appearance as Sylvia and Shaun; the actor did the head shaking sequence rather over-zealously at first and commented that the action "did my neck in immediately!". The recovery of Shaun, Sylvia and Donna was then taped for Part Two, after which the team moved into the garden for a pick-up shot of Wilf handing the Naismith book to a double for David Tennant as the Doctor. Out on the road, the sequences in the Iveco Turbo daily minibus scenes were recorded with Phil Sutton doubling for *Hi-de-Hi!* star Barry Howard behind the wheel. Howard had worked with Russell T Davies on the sitcom *The House of Windsor*, and the cast was joined by June Whitfield. With the bus driving around the block, Euros Lyn was careful not to show too much of the streets outside, since this betrayed the fact that it was spring rather than Christmas. During work that day, Neill Gorton of Millennium showed off the masks he had created of John Simm's face to be worn by actors of a similar build in the background of various long shots. Although these had looked fine on a mannequin, it became clear







that they were not as effective on artistes with a different-shaped face. “That was the freakiest thing,” commented Simm to *Confidential* of seeing the masks of his own face on other actors.

Thursday 9 April saw the BBC team recording at St Mary’s Church in Marshfield from 11am to 10pm. Allowing for poor weather on the day, two versions of Donna’s wedding to Shaun had been prepared to be recorded either inside or outside the church. Krystal Archer was back as Nerys from *The Runaway Bride* and David Tennant had returned from London for his scene with Cribbins and King. While the churchyard scenes were recorded, Any Effects set up a crater in a field behind St Mary’s so that the sequence of John Simm as the Guard-Master finding the diamond could be recorded that night. Davies recorded an interview with Lizo Mzimba for broadcast on the BBC News

Channel at 6.30pm. Discussing the “huge epic” finale, Davies observed, “It’s hard to keep secrets when we’re filming on the streets. We’re getting more people turning up to see filming than ever. It’s their last chance to see David filming. They’re so respectful and well-behaved... It sort of annoys when people video things. Nothing you can do about it in this day and age.

I think it’s wrong to see a scene that we are shooting in a wide shot on the internet. It offends my sensibilities.”

*The Sun* made an incorrect guess with its story *June’s in Dr David farewell* on the morning of Good Friday, claiming that June Whitfield was “filming in Cardiff as Henrietta Goodheart for the episode *Beautiful Chaos*”. Bernard Cribbins had

#### Above:

Three cheers for the happy couple.

#### Connections: Old friend

▶ Nerys, Donna’s friend at her wedding in *The Runaway Bride* [2006 – see Volume 54] appears again in *The End of Time*, following a reference to her in *The Doctor’s Daughter* [2008 – see Volume 58].





Good Friday off as Lyn's crew recorded in Penarth from 9am to 6pm with *Confidential* in attendance. Recording started in an alleyway off Clinton Road, the venue which, since September 2006, had been Bannerman Road in *The Sarah Jane Adventures*, and had featured as the home of the Smiths in *The Stolen Earth/Journey's End*. The alleyway scenes saw Catherine Tate cornered by John Simm and his masked lookalike, Chiswick-Masters, with Tom Evans reading in Wilf's lines. For the scene where Donna's self-defence activated, stunt artist Sarah Franzl doubled for Tate, with Paul Herbert as the Master in a sequence supervised by Lee Sheward. By 4pm, David Tennant, Tommy Knight and Elisabeth Sladen had arrived to record the Doctor's rescue of Luke from the car driven by Paul Herbert with work on nearby Victoria Road; Sarah's distinctive Nissan Figaro was present in the background for the scene which saw Sladen and Knight working together again, a few weeks after recording the *Comic Relief* insert from *The Sarah Jane Adventures*. Following the wrap, the team was invited to an 8pm screening of *Planet of the Dead* at Cineworld in Cardiff.

No recording took place over the weekend, with Tennant returning to London to do more publicity for *Planet of the Dead* which aired on the Saturday evening. On BBC One's *Breakfast* he evaded discussing the final story and referred to "amazing guest stars". Later that morning he was joined by Catherine Tate to host a Radio 2 show which John Barrowman dropped in on; Tate admitted on air that she was returning to *Doctor Who* for Tennant's finale. Meanwhile, *The Daily Telegraph* carried Robert Colville's interview with Russell T Davies in which the question of John Simm's involvement came up. "There are

## Right:

Remember, the Doctor won't be there when you cross the road...



nightmare sequences because the Doctor's coming to the end of his time," explained the showrunner cryptically.

June Whitfield spotted with *Doctor Who* in Cardiff announced the *South Wales Echo* on Monday 13 April, while a similar story appeared in the *Western Mail*. Easter Monday saw the BBC crew back at work with Catherine Tate's final day on *Doctor Who*. The team's venue was the Kardomah Café on Portland Street in Swansea, a local landmark and the last of a once-great chain which Russell T Davies had visited when he was a teenager. Recording from 8am to 6pm covered the minibus dropping the Doctor and Wilf off and their conversation while Donna remonstrated with a traffic warden outside; this was David Tennant's favourite scene of Part One. The street had been dressed with the London Credit bank sign made for the cash machine in *The Runaway Bride*, and recording was covered later that day in the *South*





*Wales Evening Post* story *Doctor flies in for day of filming in Swansea*.

"Look at my face, is my face bovered by a ticket?" asked *The Standard* of Donna's encounter with a traffic warden on Tuesday 14, while *The Sun* showed a *Timelord on toast* as David Tennant grabbed a bit of breakfast during recording. *Catherine Tate spotted filming Doctor Who in Swansea sun* by Sarah Miloudi was the story in the *Western Mail* explaining how the actress had been wrapped up for Christmas in the warm spring sunshine. David Tennant was heard being interviewed by Kam and Sally on *The Red Dragon FM Breakfast Show* before joining the BBC crew to record at Cardiff Docks from 8am to 7pm, following a recce of the wasteland location for the following week. The waterside Port of Cardiff venue had been seen before in various *Doctor Who* episodes as far back as *Rise of the Cybermen/The Age of Steel* [2006 – see Volume 52] in November 2005 as well as featuring in

*Torchwood*, and was ideal for the Doctor's pursuit of the Master prior to his encounter with the Silver Cloak.

*Confidential* was present while Lee Sheward supervised all the action work. "I shall be the envy of a lot of girls all over the world for cuddling up to the Doctor," June Whitfield told *Confidential* on the day she got to pinch David Tennant's bottom. "We did that scene a lot," chuckled Tennant. "Something I never thought would happen when I was watching *Terry and June* 30 years ago." That evening the *South Wales Evening Post* ran more coverage of the Kardomah Café shoot in *Cafe serves up a treat for Doctor Who fans*.

## Production

### Connections: Out of pockets

▶ Donna has to put the Doctor's lottery ticket down the front of her wedding dress, continuing the joke that she had no pockets established in *The Runaway Bride* [2006 – see Volume 54].



## New producers

**T**he Swansea shoot also provided the *Daily Mail* with Lizzie Smith's story *David Tennant and Catherine Tate reunite to film Doctor Who Christmas Special* on Wednesday 15 April, the day that the BBC Press Office announced that Tracie Simpson and Peter Bennett were the new producers of *Doctor Who* and that Beth Willis would be joining Steven Moffat and Piers Wenger as executive producer. Meanwhile, Lyn was recording at Mir Steel in Newport – which had featured in *Planet of the Dead* a couple of months earlier – from 8am to 7pm. Neither Tennant nor Cribbins were required, with the action focussing on John Simm as the homeless Master at the Leyland DAF 400 burger van and then encountering Tommo and Ginger, with Lee Sheward keeping an eye on stunt work.

The Taffs Well Quarry owned by CEMEX which had been the red surface of Mars



## Connections: Companion piece

By the time of broadcast, the Immortality Gate had been mentioned in *The Sarah Jane Adventures* when in *The Wedding of Sarah Jane Smith*, the Trickster had told the Doctor, "The Gate is waiting for you too"; this was a reference made retrospectively since this adventure was made after production on *The End of Time*.



in *The Waters of Mars* in late February had been painted white and dressed with fake snow to appear as the ice plains of the Ood-Sphere for recording between 8am and 5pm on Thursday 16 April. Again, wary of adverse weather, two versions of the scenes between David Tennant and Paul Kasey – reprising his role as Ood Sigma – had been prepared for work at the muddy location. The TARDIS scenes were recorded first, followed by work in another area near the cave, and Tennant found

it difficult running back to the police box through the fake snow.

Meanwhile, Davies had agreed to write some additional *Doctor Who* material, a sketch for the new BBC One show *Tonight's the Night*, hosted by John Barrowman. Auditions were held in Studio 4 at BBC Television Centre one day in early April, with 30 applicants invited to audition before Andy Pryor, John Barrowman and Denise van Outen who had worked with John on the 2008 BBC talent show *I'd Do Anything*. In the morning, the aliens delivered their 'mission statements' and were interviewed by the panel. Favourites early on seemed to be gas company administrator Leanne Jones as the pink, furry creature Zolatair, and another firm *Doctor Who* fan Tim Ingham, an IT technician at the University of Lincoln and a member of the Lincoln Academy of Dramatic Arts. Also featured heavily were 18-year-old Thomas who sported a bald cap and long nose, the leaf-covered Lucian, and psychology student Judy whose costume included rubber gloves. After lunch, the auditionees were then

whittled down to 10 hopefuls (originally with the other 20 exterminated by a Dalek which was not seen in the broadcast version) who had to give a performance of Gloria Gaynor's 1979 hit *I Will Survive* on emerging from the TARDIS. Based on this rendition, a final three were selected to convince the panel why they should win. Emerging triumphant was Tim Ingham who – with two pairs of blue tights on his head, a gel breast enhancer borrowed from his girlfriend on each cheek and a wine cooler on his hand – was portraying the alien body snatcher Sao Til from the race of Aminopius (an anagram of the Latin phrase 'Animus Spoliatio' meaning 'soul robbing'). Ingham explained, "It's been my dream since I was a little kid to be in *Doctor Who*" and he gleefully told his girlfriend Laura that Sao Til had won in the reception area at Television Centre. "I discovered the competition on the internet by chance and realised there was only a couple of days until the closing date," Ingham told the *Lincolnshire Echo*. "I hadn't got any ideas so I slept on it and

### Right:

David Tennant has fun with dressing-up props on set.







then started to get some inspiration. The wine cooler looked like a good weapon and I put some tights on my head and looked like a garish bank robber.”

## Wookey Hole caves

**R**ussell T Davies wrote the sketch for *Tonight's the Night* on Thursday 16 April, having been briefed on Sao Til. The showrunner had always been resistant to *Doctor Who* crossovers which sacrificed the show's integrity and found himself unable to write a scene featuring David Tennant playing the Doctor, and – as a compromise – prepared a post-modern sketch which seemed to feature Captain Jack and Sao Til in the TARDIS, but would be revealed to be John Barrowman and Tim Ingham playing on the TARDIS set. “I couldn't make it real – God help me. I couldn't make it canon!” he wrote in *Doctor Who Magazine*.

The famous Wookey Hole caves near Wells in Somerset had last been visited by a *Doctor Who* team for filming on *Revenge of the Cybermen* [1975 – see Volume 23] in November 1974. Thirty-five years later, they were to be the ice cave of the Ood Elder for a night shoot from 7pm on

Friday 17 April. David Tennant and Paul Kasey were joined by regular monster performer Ruari Mears as the Ood Elder and the *Confidential* team, with Tom Evans and Heddi-Joy Taylor reading in dialogue from other characters. “One of my first nights in the producer's seat,” said Julie Gardner on the episode commentary, recalling her return to the role of on-set producer. Preparation for the next series of *Doctor Who* – now referred to as ‘Series 11.1’ – required Tracie Simpson to start work at this stage, allowing the former executive producer to take over and be more hands on. “And I loved it! How lucky was I?” exclaimed Gardner. “I had such a lovely time. It was the perfect end.” Gardner had always wanted to return to production, and had even discussed standing down early from her current position to produce the Specials. Despite the difficulties in getting the equipment into the caves and Davies requesting an extra insert to be recorded on the spot for Part Two, the team finished early at 3.45am, with David Tennant then celebrating his 38th birthday at 5am.

Green rewrites for Part One were issued on Saturday 18 April with some changes to the face-off dialogue between the Doctor and the Master, with the emphasis being that the Master had killed people and was now dying. The *South Wales Evening Post* then ran the story *Doctor Who* guest spot for *Glenister* in which *Ashes* actor Philip Glenister was erroneously said to be working on the final Specials. “Philip was on the set for a while, so it looks as though he's got a guest spot in Tennant's final episode.

### Left:

Making it snowy on the Ood-Sphere.

## Connections: Got to be ready

▶ Naismith says that the Immortality Gate had been held by the Torchwood Institute prior to its fall. This is a reference to the events of *Army of Ghosts/Doomsday* [2006 – see Volume 53] where Torchwood One, based at Canary Wharf, was caught in the conflict between Daleks and Cybermen.





It looks like they're pulling out all the stops!" claimed 'a source'. That night, the BBC team returned to the Traffic Management Centre at Junction 32 of the M4 near Coryton for recording from 7pm to 2am with *Confidential* in attendance. This venue had previously been seen in *The Stolen Earth/Journey's End* as UNIT HQ, and was being used in this capacity again. Lachele Carl performed her AMN News links against a greenscreen and was then replaced by John Simm following the Gate activation. John Simm remained the focus of the evening with scenes at UNIT HQ in Geneva recorded with himself as the General-Master and an Operative-Master, and then the scenes in the Chinese Military Command as China-Master; Vikki Muse of Millennium FX supervised the use of two of the Master masks worn by the background operatives. An interview with David Tennant was then broadcast on Stephen Merchant's BBC 6 Music show at 3.30pm on Sunday 19 April.

On Monday 20 April, David Tennant joined John Barrowman at Upper Boat to record the *Tonight's the Night* insert item on the TARDIS set, before departing for another night shoot in Cardiff from 6pm. Tim Ingham had been sent a shortened script to learn a couple of days earlier,



## Right:

And now for the news with Trinity Wells...

was also about to record the second block of the new series of *The Sarah Jane Adventures*. At 11am, Russell T Davies recorded an interview on what made a good alien, while Barrowman gave Ingham a tour of the studio complex and the TARDIS set. Rehearsals began at 11.30am, with David Tennant surprising Ingham in the TARDIS just after noon and handing over the full version of Davies' scene. After the Millennium FX crew helped Ingham prepare for his appearance as Sao Til, the scene was then taped from 1pm to 5pm, with Tennant released at 4pm so that he could go to the location recording for Block 3; the recording was then completed with a stand-in for Tennant. "Probably one of the best days of my life," commented Ingham.

A few minor cuts were made to the finished item in which Captain Jack confronted Sao Til in the TARDIS, and the alien attempted to pass himself off as a regenerated Doctor... before David

## Connections: Past meeting

► When talking to the Vinvocci, their spiny appearance sees the Doctor recall meeting the similarly prickly Bannakaffalatta in *Voyage of the Damned* [2007 - see Volume 57] and learns that he had been a Zocci.



unaware that he would also be meeting David Tennant. The item was produced by Brian Minchin, a former script editor on *Doctor Who* and *Torchwood* who had been the assistant producer on *Torchwood: Children of Earth*. The director was Alice Troughton who had directed *The Doctor's Daughter* and *Midnight* as well as episodes of *Torchwood* and *The Sarah Jane Adventures*; Troughton





Tennant turned up to find out what John and Tim were doing playing on his TARDIS set. Originally when Jack asked Sao Til of his outfit, “Is that the fashion these days?” the alien replied, “Blue is the new pink.” Jack also added “nice coat” of Sao Til’s image.

### Salvation Army band

**I**n the meantime on Monday 20, Bernard Cribbins gave an interview to BBC Interactive. For the main shoot, Tennant was only needed for the first sequence showing the Doctor’s arrival at the burnt-out HMP Broadfell located on the junction of Royal Close and Paget Road (which had been renamed Dent Road NW13). This was the same venue where the Doctor had been gunned down by a Dalek in *The Stolen Earth/Journey’s End*. Meanwhile, a choir had been prepared at Upper Boat and recorded a performance of

Murray Gold’s hymn *Farewell* (words set to a cue from *Silence in the Library/Forest of the Dead* [2008 – see Volume 59]) while a Salvation Army band did a similar recording of traditional English Christmas carol *God Rest Ye Merry Gentlemen*. The crew then relocated to St Augustine’s Church on a hillside in Penarth inside which the pre-credit sequence of Wilf meeting the Woman was taped. Finally, the crew moved out to Wharton Street in Cardiff city centre which had been dressed with all the trappings of Christmas and made to look like London with a black cab and Underground signs. Signage for Henrik’s department store was erected across the front of Howell’s, echoing its appearance in *Rose*, *The Christmas Invasion* and *The Runaway Bride*. The Salvation Army band mimed to its own pre-recordings with Taylor and Evans reading in the relevant off-screen lines of dialogue as Wilf attempted to enjoy his festive shopping. BBC Interactive was present, and work proceeded smoothly, with the team wrapping early at 4.15am.

Tuesday 21 April saw the crew back at Mir Steel in Newport where a demonstration of the stunt sequence planned for the next day was conducted by Lee Sheward at 6.30pm. Recording then ran from 7pm to 6am with *Confidential* in attendance. Taping started with the Master gnawing on a bone in the wasteland, after which the action moved inside for the confrontation between the Doctor and Master inside the old smelting works. Danny Hargreaves was in charge of the explosions unleashed by the Master at his old adversary. This sequence saw

### Connections: In the news

▶ American news anchor Trinity Wells of AMN News had first appeared in *Aliens of London/World War Three* [2005 – see Volume 49], and since then had also featured in episodes of *The Sarah Jane Adventures* and *Torchwood*.





## Connections: Catchphrase

► The Doctor uses an enthusiastic “allons-y!” as he operates controls on the *Hesperus*. He had first used this French phrase (meaning ‘let’s go!’) in *Army of Ghosts/Doomsday* [2006 – see Volume 53] and tells Addams that it’s “a phrase of great power and wisdom, and consolation to the soul in times of need.”

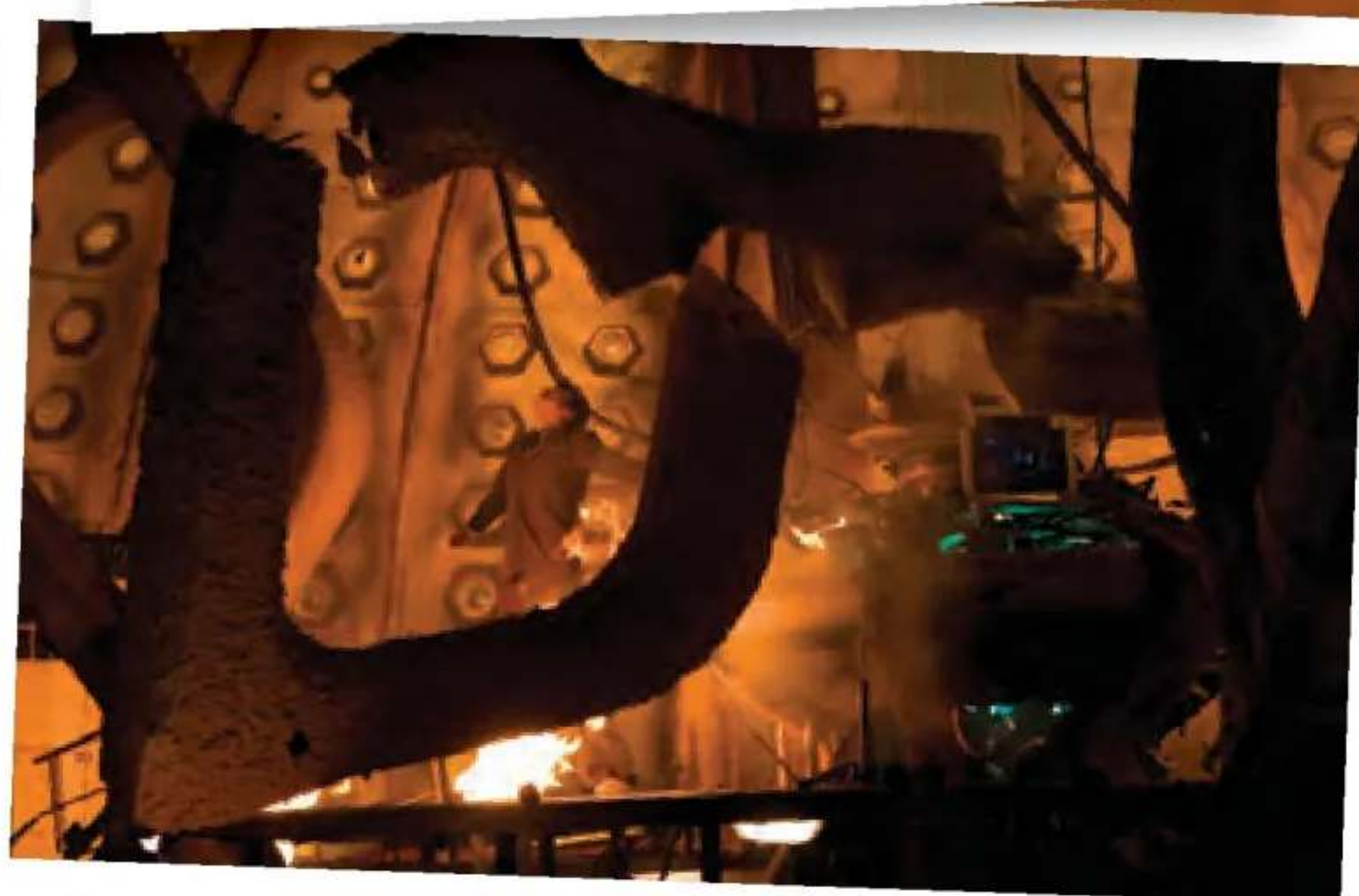


the destruction of one of Tennant’s several brown suits which he had worn over the years as the Doctor.

James McCarthy’s story about the city centre recording – *Dr Who brings Christmas to Cardiff very early* – appeared in the *South Wales Echo* on Wednesday 22. That evening, *Doctor Who Confidential* and Ben Cook of *Doctor Who Magazine* were in attendance at Mir Steel for the 7pm recording at the warehouse. After recording the Doctor’s recovery from his encounter the previous

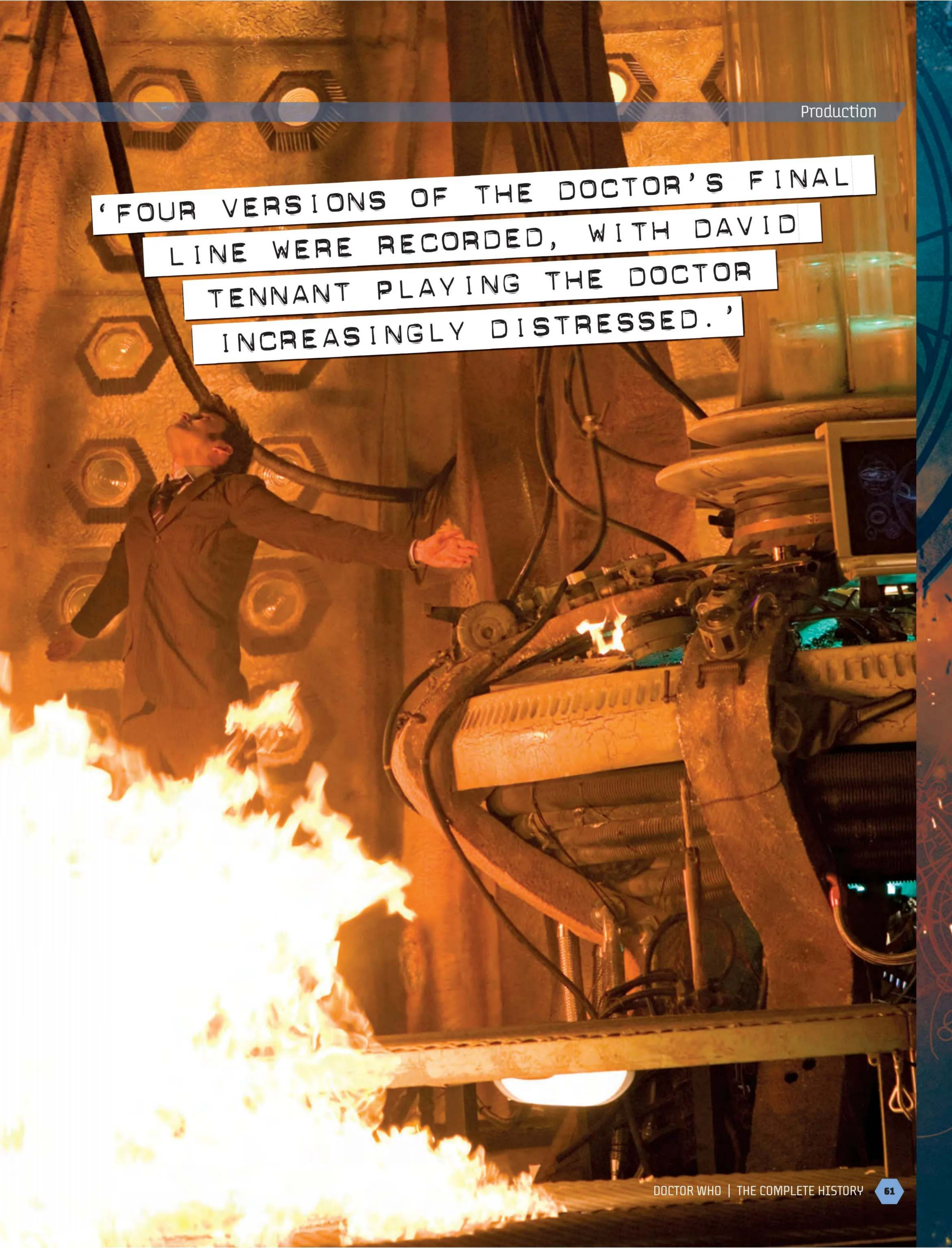
night, the team moved on to the Master’s abduction once night had fallen. The material with David Tennant and John Simm was recorded first under the supervision of Lee Sheward, after which Paul Herbert took over as the Master as the stunt team engaged in the helicopter heist with wirework from Bob Schofield and firearms supervision by Faujja Singh and Gary Georgiov. The sequence – partly inspired by the wire work used for the monks in *Tooth and Claw* [2006 – see Volume 51] – did not require the use of a helicopter. Two cherry picker cranes were on hand, with a camera mounted on one to give the point-of-view shot from the vehicle. The rest of the illusion was formed by light and sound plus the Any Effects wind machine. By the time the crew wrapped at 5.40am, the shot of Miss Trefusis picking up the Master’s ring had also been recorded.

Back at Upper Boat, the *Hesperus* had taken shape in what had once been part of the Hub from *Torchwood* on Studio 3; its design had been partially influenced by the location elements recorded at Cora Steel.





'FOUR VERSIONS OF THE DOCTOR'S FINAL LINE WERE RECORDED, WITH DAVID TENNANT PLAYING THE DOCTOR INCREASINGLY DISTRESSED.'







**Above:**  
Something's  
incoming!

Between 5pm and 10pm on Thursday 23 April, the teleport room was used for scenes with the Doctor's party arriving on the ship and rushing off to the flight deck, as well as Wilf looking out at the Earth and the Doctor seeing the diamond heading for the Master. Recording with Tennant and Cribbins continued from 9am to 5pm on this set on Friday 24 April, including the major sequence of the Doctor being offered Wilf's gun to kill the Master. "One of my favourite moments in the episode," noted Euros Lyn on the episode commentary. "So moving."

David Tennant travelled back to London for the weekend, and joined Russell T Davies and former producer Phil Collinson to attend the BAFTA Award Ceremony at the Royal Festival Hall, televised live on BBC One on Sunday 26 April. *Doctor Who* lost out on the Best Drama to BBC One's detective show *Wallander*, but Tennant presented Jane Tranter with a Special Award for outstanding creative contribution to the television industry. The final studio recording of *Tonight's the Night* in Television Centre Studio 8 on Sunday 26 April included the recording of the *Doctor Who* inserts for the fourth, fifth and sixth shows. Presenting the finished item

**Right:**  
Greenscreen  
Time Lords.

"penned by the godfather of *Doctor Who*, Russell T Davies" on the final show, John Barrowman stood alongside Tim Ingham who had not seen the sequence before. Following this, the behind-the-scenes material recorded at Upper Boat was also shown to the audience. The first round of auditions for all the contestants was shown in the edition broadcast on Saturday 9 May, with the second and third rounds included on the following show screened on Saturday 16. Ingham's scene and the visit to Upper Boat was then included in the last edition of the series at 7.20pm on Saturday 23 May which was watched by just over four million viewers

"Even the inside of the Tardis gets blown to bits during the Christmas and New Year two-parter," announced the *Daily Star* of the Doctor's clash with the Master in *David's Set for Big Doctor Who Exit* on Monday 27 April. Meanwhile, Ben Cook of *Doctor Who Magazine* joined Euros Lyn's team at a cold and rainy Caerphilly Castle for the recording of events inside HMP Broadfell between 9am and 9pm. Alexandra Moen reprised her role as Lucy Saxon from *The Sound of Drums/Last of the Time Lords*, recording her scenes in the dungeon for the Master's







resurrection (with her former husband's dialogue read in by Tom Evans) and then performing the sequences set in the prison corridor and cell. Recording was staged in the East Gatehouse, Constable's Hall and Braose Gallery.

## Resurrection of the Master

**T**ennant rejoined the team at Upper Boat on the afternoon of Tuesday 28 April. Recording had started at 8.30am with Dave Houghton recording facial tracking elements with John Simm for the skull effect and resurrection in Studio 2. For the Master's return from the dead, Simm's bleached hair was covered with a brown wig; "He was not entirely happy to be wearing a wig," recalled Julie Gardner on the episode commentary. Meanwhile, the main unit performed the scenes set inside the prison cell on a small set erected in Studio 3. Outside the studio complex, pick-up shots of the Doctor at the

TARDIS door were taped for the scenes on Bannerman Road and at Donna's wedding. Inside, the nightmare shots of the Master's laughter for Part One were taped against a black background in Studio 2. Before work – covered that day by Ian Smith and Luke Baker of BBC Interactive – concluded at 6.30pm, Millennium FX performed a demonstration of the Time Lord costumes they had crafted. Based on James Acheson's designs for *The Deadly Assassin* [1976 – see Volume 26], these were moulded from an original collar retained at the *Doctor Who* Exhibition in Blackpool, one of which had been used for the Time Lord sequence in *The Sound of Drums/Last of the Time Lords*. All the new collars were made in gold which would be practical in replication shots. Because the skull caps looked dated, something simpler was devised for the Time Lord head gear.

"That was a long day..." was Julie Gardner's memory of Wednesday 29 April. Recording began at the City Hall

### Above:

The Doctor begins his farewell tour.



**Connections:  
Confusing age**

► The Doctor gives his age as 906 – three years older than he was in *Voyage of the Damned* [2007 – see Volume 57]. Curiously, his seventh incarnation claimed to be 953 in

*Time and the Rani* [1987 – see Volume 43].



in Cardiff's Cathays Park at 8am, with both *Confidential* and *Doctor Who Magazine's* Ben Cook covering the recording of scenes set in the White House in Washington with President Obama falling victim to the Master. City Hall had previously featured in *Voyage of the Damned* and *The Doctor's Daughter* [2008 – see Volume 58]. The corridor sequences were recorded first, followed by material

with the President. Then John Simm took over to perform his material as the President-Master.

By 2pm, the bulk of the scene was recorded and the crew moved onto the next venue nearby. However, Julie Gardner remained at Room D (227) with a second unit and John Simm who, over the next three hours, performed over 30 costume changes to appear as each of the journalists in the room as the chairs were removed for each element of the composite shot; 10 of the journalist extras also wore Master masks in wide shots. "The tights are a big pain," commented John to *Confidential* of the female reporters, adding, "I'll only be able to watch this episode once because it'll drive me insane."

Meanwhile, Euros Lyn was at work at the upper floor Ice Bar restaurant of Tiger Tiger on Greyfriars Road, with the premises having previously featured in *Partners in Crime* and also in *Torchwood*. Russell Tovey and John Barrowman arrived for their cameos as Alonso Frame and Captain Jack, while Ailsa Berk was present to choreograph the numerous aliens furnished by Millennium FX. In addition to their Ood roles, Paul Kasey and Ruari Mears donned Slitheen outfits, while Jimmy Vee reprised his role as a Graske,

**Right:**

Captain Jack and Alonso hit it off.



wearing contact lenses supervised by Gavin Mahoney of Specsavers. David Tennant arrived at 3pm and – having not seen *Torchwood: Children of Earth* – was confused as to what Jack was doing in the alien bar. "This shoot was just mad," commented Julie Gardner, having arrived at the Ice Bar after concluding John Simm's exhausting shoot, and the crew wrapped at 7pm.

The *Daily Mail's* story Bloom to star in *Dr Who* stated that the actress was 'playing the intergalactic Time Lord's mother' quoting a friend of Claire Bloom's ("The script is a very closely guarded secret, as the producers are desperate for Claire's appearance to be a surprise") and the star's manager, Marion





Rosenberg (“It is happening. They are filming at the moment.”). The BBC declined to comment...

## Hesperus

**T**hursday 30 April saw action switch to the redressed *Hesperus* in Upper Boat’s Studio 3, which now appeared as the vessel’s flight deck. Recording from 8am to 7pm covered the Doctor disabling the ship’s controls and some later material as the heart beat was heard over the open comms. David Tennant received an on-set visit from his father, Sandy McDonald. For the speech where Wilf suggested that the Doctor could perform some of his

“flim-flam”, Bernard Cribbins ad-libbed a brief impersonation of comedy magician Tommy Cooper.

At Upper Boat on Friday 1 May, BBC Interactive and visitors from the actors’ union Equity were present for recording from 8am to 7pm with more scenes on the *Hesperus* flight deck. Lawry Lewin was taped having his Vinvocci make-up applied by Interactive. By now, a decision had been taken to make the whole of the aliens’ faces green, with the earlier scenes to be tinted in post-production. The TARDIS set was used for tests with D21 and Sony F23 cameras which recorded various textures for the art department, and David Tennant performed the scenes of the Doctor aboard his ship for Part One.

The dog fight involving the *Hesperus* took up much of recording from 8am to 5.30pm on Saturday 2 May, with Euros Lyn telling *Confidential*, “I didn’t really direct Bernard in the gun turret – he was off on one!” Seated in the swivel chair housed in the hydraulically mounted laser pod, Bernard Cribbins cheerfully improvised dialogue in character for the space battle. Lee Sheward supervised all the action material including the Doctor’s jump, with Gordon Seed doubling as Tennant in some shots, before work continued with Wilf and Rossiter in the laser pods. Tennant also caught up with his brother Blair and his family when they visited Upper Boat.

*Barrowman and Tennant snapped filming Dr Who* announced James McCarthy of *Wales on Sunday* the next day as he recounted the appearance of the stars at

### Connections: War games

▶ The Time War, first mentioned in *Rose* [2005 – see Volume 48] and revealed to have been between Daleks and Time Lords in *Dalek* [2005 – see Volume 49], was a major feature of the narrative of *The End of Time*. The Doctor makes reference to the Nightmare Child, which he said was what Davros’ flagship had flown into the jaws of in *The Stolen Earth/Journey’s End* [2008 – see Volume 60].







**Above:** Director Euros Lyn talks David Tennant and Bernard Cribbins through a scene.

Tiger Tiger during the week. The two actors also featured next day in *The Sun's* *Look Who ran back for more* at the same time as the week's recording got under way at Upper Boat. Recording from 8am to 7pm each day was focused on the huge set for the Gate Room which had been constructed in Studio 6. The Gate Room's design blended in with the architecture of Tredegar House, and the white void room for the Time Lords was constructed beyond it... but kept hidden at present. David Tennant and Bernard Cribbins were not needed for recording, with the former in London recording the first session for the animated adventure *Dreamland* on the Bank Holiday Monday. With their characters in human form, Keenan and Lewin did not have to endure Vinvocchi make-up, as scenes for Part One were recorded of the Naismiths toasting their success, and showing the Gate to the Master. Tim Barter of The Mill was present

to supervise CGI elements, and a spittoon was provided for John Simm to use during the sequence where the Master ravenously consumed a turkey; the set smelled of turkey all day.

David Tennant returned on Tuesday 5, and started the day by talking to Johnny Davis of the *Observer Magazine* before recording his scenes for Part One on the Gate Room set, with Lee Sheward keeping a careful eye on the action scenes. Ben Cook of *Doctor Who Magazine* was present, and there was also another visitor to Upper Boat in the form of incoming Doctor, Matt Smith. For the shot where the Master released himself, the straitjacket was pulled off John Simm by six wires held by crew members, and Peter Bennett talked the cast through shots where the Master was leaping through the air, indicated by a ball on a stick.

Russell T Davies' visit to arrange a work visa at the US Embassy on Tuesday 5



promoted the speculation, *Russell T Davies, the screenwriter who rebooted Doctor Who, is leaving Britain to pursue a career in Hollywood* in *The Times* on Wednesday 6 May, the day that Peter Bennett joined Davies in London for the press launch of *Torchwood: Children of Earth*. Back in Wales, *Doctor Who Confidential* was on set for work on the Gate Room, which included the transformation scenes for various characters, meaning another busy day for John Simm. “I wanted the actors to feel like they were having the worst nightmare they’d ever had when the Master’s face flashed before them,” Euros Lyn told *Confidential*. Heddi-Joy Taylor read in Donna’s lines for the scenes where Donna rang Wilf at the conclusion of Part One.

## Work continues

**O**n Thursday 7 May, work at Upper Boat proceeded, with Tennant and Simm on the Gate Room set for material bridging Part One into Part Two. Lizo Mzimba of BBC News was also present, and a photoshoot for the cover of the revised edition of BBC Book’s *The Writer’s Tale* was held at lunchtime with Tennant and Simm joined by Davies on the TARDIS set. Fiona Walsh and Vikki Muse of Millennium supervised the use of Master masks in some wide shots, and Lyn got ahead of schedule, recording some of the solo scenes with the Master listening to the beats.

Work continued on Friday 8 May on the Gate Room set at Upper Boat. BBC Interactive was again present to focus on work with John Simm who performed material as various versions of the Masters for Part Two such as the launching of the missiles and making contact with the Time Lords. Not required for work that day, David Tennant returned to London and



### Left:

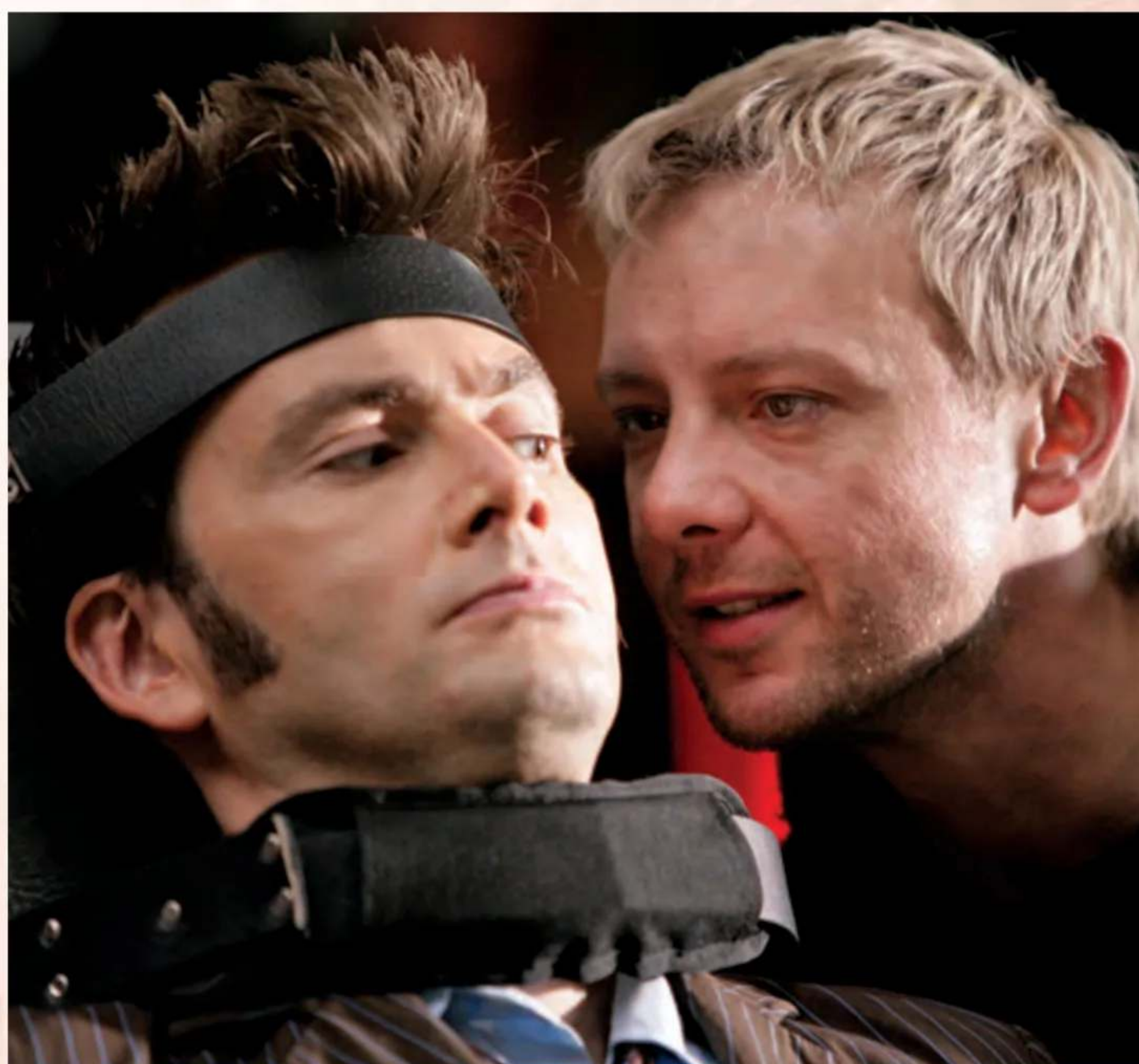
Donna is about to have a blast from the past.

completed his voice work for *Dreamland* on Saturday 9 May.

An extended day of work from 8am to 8pm kicked off recording for the eighth week of Block 3 at Upper Boat on Monday 11 May. *Doctor Who Magazine*’s Ben Cook was on set, *Doctor Who Confidential* was planning to interview John Simm, and numerous scenes needed to be recorded. Work began on the Gate Room for the pivotal scenes with the Doctor and Wilf. For these scenes, the set was cleared apart from Lyn, Gardner, Bennett and essential

### Below:

The Doctor is at the mercy of his arch enemy.





## Connections: The first Time Lord

► The Doctor names the Lord President as Rassilon; Rassilon was first mentioned in *The Deadly Assassin* [1976 – see Volume 26] as the founder of modern Time Lord society who had harnessed the power of a black hole. In *The Five Doctors* [1983 – see Volume 37] the spirit of Rassilon appeared in his tomb, suggesting that he had the secret of immortality.



crew so that the director could perform a basic blocking with the actors prior to their recording. Meanwhile, Julie Gardner worked with a second unit to record all the shots of John Simm as the Chinese army which would be keyed into a parade ground by The Mill. Richard Parry was the military adviser on these shots. A performance of David Tennant's favourite song, The Proclaimers' *I'm Gonna Be (500 Miles)* was recorded by the cast and crew over lunchtime, and by the afternoon, Bernard was

knocking on the booth door four times. "There was an extraordinary feeling on the set the day we filmed that scene," Julie Gardner told *Confidential*. "It's a brilliant scene amazingly performed by David and Bernard." "It all got a bit emotional," admitted Tennant in his video diary, recalling the lunch hour where he had needed some time to himself in his trailer.

The crew moved onto the TARDIS set to record Wilf's scene aboard the vessel in Part One. Other insert shots by the second unit then included the controls on the *Hesperus* flight deck (with Richard Parry's hand doubling for Rossiter's and runner Chris Goding performing the same duties for the Doctor), television playback of the AMN News and shots of the Vinvocci computer in the basement.

Goldenrod rewrites were issued for the script of Part Two on Monday 11 May; in fact, this was the insertion of Steven Moffat's material for the new Doctor which was due to be recorded the next day. Tuesday 12 was to be a very emotive day, with work on the TARDIS set scheduled

for 8am to 7pm. With the regeneration scheduled, *Doctor Who Confidential* recorded events for posterity, Ben Cook was present representing *Doctor Who Magazine*, and David Tennant was also keeping his video diary up to date. Recording began with the conclusion of the Doctor and Wilf's scene in the TARDIS before moving onto the final moments of the Tenth Doctor, with a crew photo taken over lunchtime. Four versions of the Doctor's final line were recorded, with David Tennant playing the Doctor increasingly distressed. Reviewing the takes with Lyn, Tennant noted, "If you see him breaking down, that's pretty grim. If that's the final image you're left with... that's not really him." The third, more stoical take was selected so that the Doctor did not lose his bravery in the final moment. "I wanted David to be overcome with grief, but actually that wasn't right," Lyn explained when interviewed by *Doctor Who Confidential*.

A costume fitting for the Time Lords was also being performed from lunchtime, and



### Right:

The Doctor contemplates the end.





Timothy Dalton had arrived from the USA early so that he could see the regeneration. The actor had not been terribly familiar with *Doctor Who* but had caught an episode on BBC America by chance shortly before being sent the scripts to consider. “I don’t think I’d ever read a script like it,” he told *Confidential*. Meanwhile, Russell T Davies and Julie Gardner had fun posing in Time Lord collars outside Upper Boat.

### ‘The New Man’

**B**ack on the TARDIS set, Lee Sheward supervised the action elements, while Danny Hargreaves readied the charges and fired jets for the control room’s destruction, and Tim Barter and Dave Houghton indicated the shots The Mill needed for the regeneration. David Tennant had to stand on precise marks clear of the fire jets, and performed his final close-ups against a greenscreen. Gardner was in tears by the time Tennant concluded the take and remarked, “Bring in the next one. When does he start?” Matt Smith – referred to as ‘The New Man’ – had arrived at around 3pm and

had been waiting in his trailer. So as not to faze him, it had been decided that the studio would be cleared and Smith’s first scene performed with a minimal crew. “To clear the studio, everyone goes outside. How does Matt Smith get to the studio? Oh, by walking through all the people who have been cleared out to avoid him,” recalled Davies on *Confidential*. Davies was initially thrown at seeing another actor in Tennant’s suit. Smith recognised Davies and thanked him for sending him a good luck card when he won the role.

“Hello, everybody. Lovely to meet you all. I’m Matt Smith,” said the new Doctor as he entered the TARDIS set and posed for some photographs with David Tennant. Work then proceeded on Smith’s scene, which had been planned in some detail; it was again effects-intensive, featuring one of the foreground TARDIS struts collapsing on a pivoted spring so that it could be restored quickly for numerous takes. This material was overseen by Steven Moffat and Piers Wenger as Gardner, Davies and Tennant left. Back in his trailer, Tennant considered the day (“a bit weird”) for his video diary, being glad that this scene had not also been his final day on set.

Ready for the arrival of the Time Lords, the Gate Room set had been opened up to feature the white void for recording from 8am to 7pm on Wednesday 13. *Doctor Who Magazine*’s Ben Cook was again present for the return of the Doctor’s people and the restoration of humanity, with Timothy Dalton and Joe Dixon joining Tennant and Simm. Tennant had

#### Left:

New Doctor.  
New fingers.

### Connections: Mr and Mrs Smith



► Mickey Smith had appeared in various episodes since *Rose* [2005 – see Volume 48] in which he had been Rose Tyler’s boyfriend. Most recently he had featured in *The Stolen Earth/Journey’s End* [2008 – see Volume 60] where he had met Martha Jones, the Doctor’s companion from *Smith and Jones* [2007 – see Volume 54] through to *The Sound of Drums/Last of the Time Lords* [2007 – see Volume 56].



begun the day with an interview for BBC Interactive, and also performed elements of the Doctor's crash through the roof for which he was partly doubled by Gordon Seed under Lee Sheward's supervision. The actor also posed on a crash mat on a five-foot metal rostrum constructed in the car park with a wind machine blowing in his face for close-ups.

Tennant's new role as the host of *Masterpiece Contemporary* on American PBS channels from October had by now been announced, and another piece on Claire Bloom appeared in the *Daily Mail* on Thursday 14; *She's seduced a galaxy of stars, now she has an out-of-this-world role... as Doctor Who's mum* wrote Michael Thornton, reiterating only the paper's earlier quotes.

Thursday 14 also saw the team heading for London, where Jesson House on the Rodney Estate in Southwark offered the block of flats with walkways that the crew had been unable to find in Cardiff. Departing from Upper Boat at 7.15am, the crew was ready to record from 11am to 7pm, fearing that the multiplication shots with John Simm as all the inhabitants of Winston's estate would be seen by fans. As it turned out, all the shots – even featuring supporting artists in the Master masks – went unnoticed. That evening, Russell T Davies, Julie Gardner, Phil Collinson and David Tennant had a farewell meal at Claridge's restaurant.

*Licensed to exterminate* declared Colin Robertson as *The Sun* revealed that

## Below:

Timothy Dalton guest stars as Rassilon.





Timothy Dalton had arrived from Los Angeles to appear in *Doctor Who* on Friday 15. “Timothy Dalton is a big coup for *Doctor Who* because he’s pretty iconic,” said an ‘insider’. “He’s in the UK right now and is shooting scenes over the next few weeks. It’s a good gig for him as it will be one of the most memorable episodes yet.” Meanwhile, Catherine Mary Evans in the *South Wales Echo* wrote *Mum’s the word for Bloom in Doctor Who* about the other major guest star for the Special.

## Hello/goodbye Rose

**T**he night shoot on Friday 15 took the BBC crew back to where it all began: the Brandon Estate in Southwark which had been the Tylers’ home since *Rose*, recorded in July 2004, and last visited in November 2005. *Doctor Who Confidential* and Ben Cook were present during recording from 8pm to 5am with Any Effects providing the fake snow for the Doctor’s hello/goodbye to Rose Tyler. Billie Piper and Camille Coduri had last appeared as Rose and Jackie in *The Stolen Earth/Journey’s End* recorded in February/March 2008; Piper was in the midst of recording *Secret Diary of a Call Girl* but had insisted on making time for her final *Doctor Who* scene. Paul Kasey was also present as Ood Sigma, although recording began with Piper (wearing her *Boom Town* [2005 – see Volume 50] scarf) and Coduri. When David Tennant arrived, he asked the onlookers who had assembled not to reveal the nature of the scene which was recording that night because it was “very special”; true to form, however, the sequence was described on the internet within hours. Shooting was disrupted briefly by a resident who walked her Siberian husky through the middle of the scene; “She put us in our place!” noted

Julie Gardner. Then at 4am, Graeme Harper directed a pick-up shot of the Doctor by the TARDIS for *The Waters of Mars*. “One of my favourite nights of the shoot. Everyone was jolly, if exhausted,” noted Gardner on the episode commentary, while Tennant commented, “Probably the best exit I’ll ever have.”

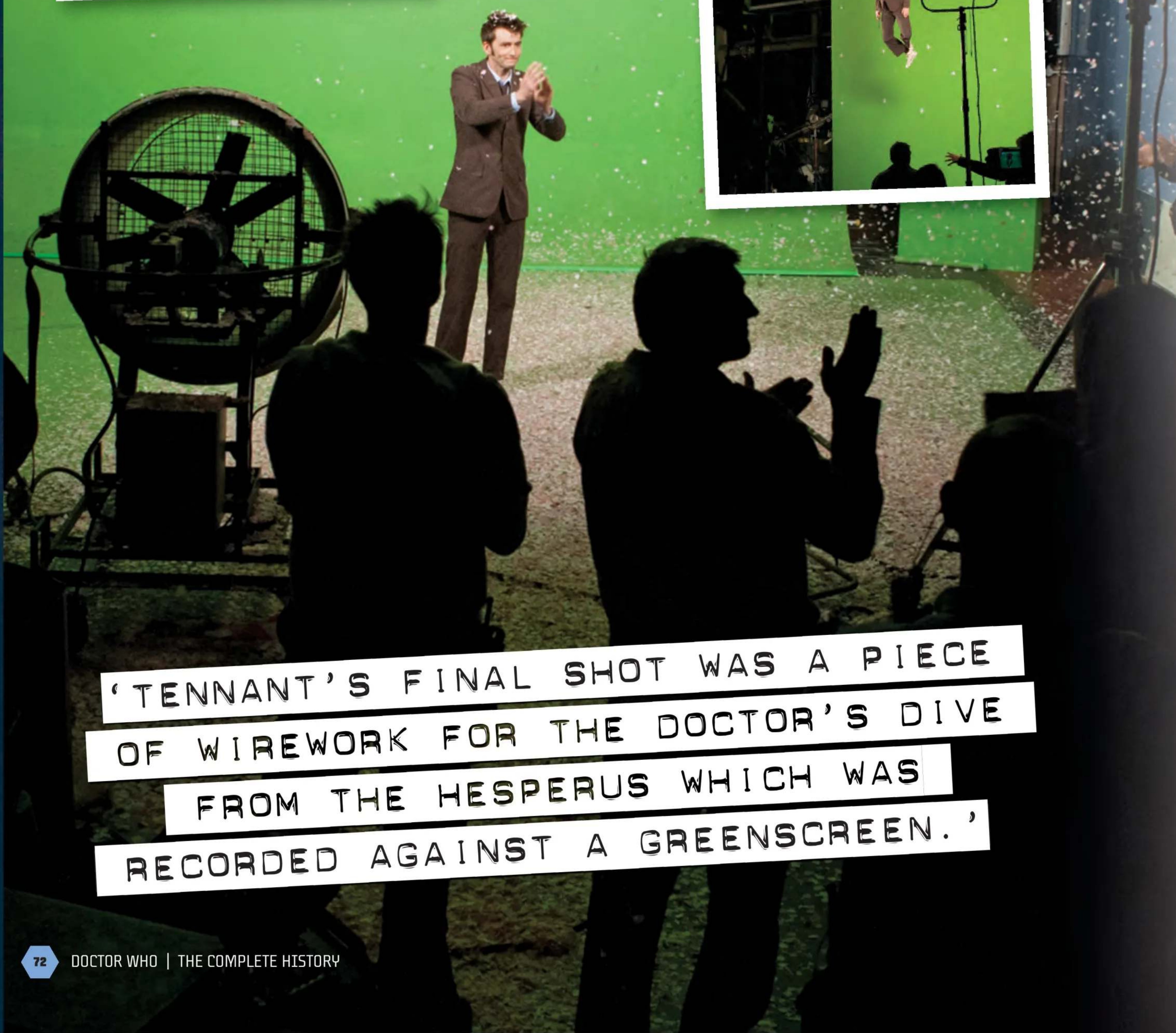
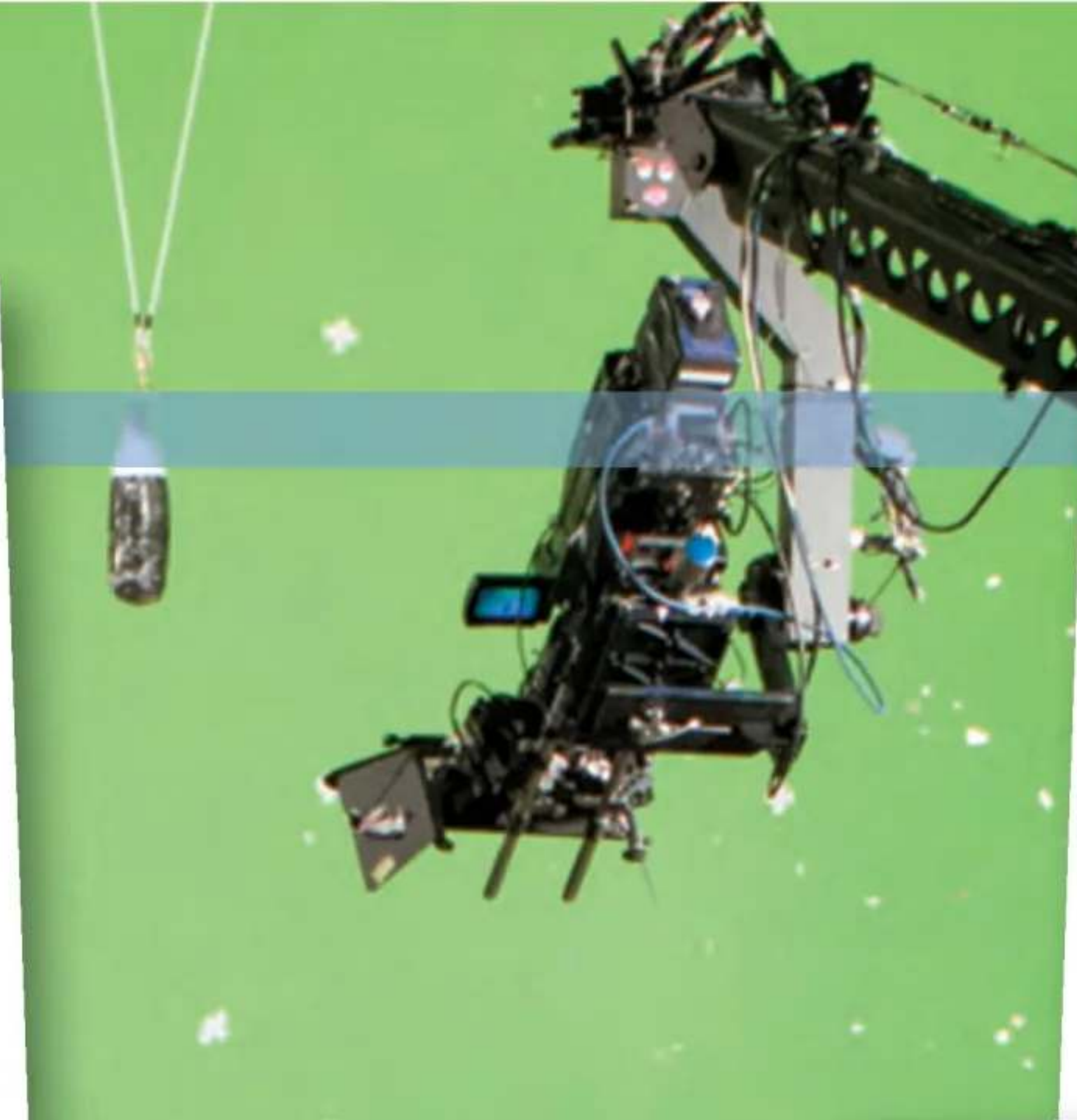
This night shoot in London had attracted the attention of the paparazzi, and it was no surprise when the *Daily Mail* carried the story *Billie Piper returns to Doctor Who to see David Tennant bow out in all-star show* by Lizzie Smith, although it revealed little detail about the snowbound scene. Marco Giannangeli of the *Sunday Express* claimed that these scenes were set in the ‘alternate world’ with the ‘human doctor’ in his piece *Dr Who Runs Out of Time* on Sunday 17, while Jane Atkinson assembled *Doctor’s in laugh again* for the *News of the World*, and Clive Goodman’s *Who’s That Girl?* focused on the reuniting of Tennant and Piper in the *Daily Star* with a ‘telly assistant’ explaining, “How the Doctor goes out is a secret – even to him. There are a few possibilities being filmed and the final one will be chosen later.” That evening, the Welsh BAFTA Awards were presented at the Millennium Centre; *Doctor Who* won Best Sound, Best Editing (Phillip Kloss) and Best Screenwriter (Russell T Davies) for *Midnight* [2008 – see Volume 59], while Euros Lyn won Best Director for *Silence in the Library*. Along with Davies and Lyn, Steven Moffat and Elisabeth Sladen also attended, with Phil Collinson collecting Phillip Kloss’ award on his

## Connections: Road safety

▶ Luke Smith had previously featured in *The Stolen Earth/Journey’s End* [2008 – see Volume 60] following his début in *The Sarah Jane Adventures’ Invasion of the Bane* as the adopted son of Sarah Jane Smith, the Doctor’s former companion introduced in *The Time Warrior* [1973/4 – see Volume 20]. Luke was on the phone to his friend Clyde Langer who featured regularly in the series and made reference to Sarah Jane’s Xylok computer, Mr Smith, while walking close to his home at 13 Bannerman Road.







'TENNANT'S FINAL SHOT WAS A PIECE OF WIREWORK FOR THE DOCTOR'S DIVE FROM THE HESPERUS WHICH WAS RECORDED AGAINST A GREENSCREEN.'



behalf. Meanwhile, at the BAFTA Craft Awards held at London's Hilton Hotel, Phillip Kloss again won Best Editing for his work on the 2008 series of *Doctor Who* while The Mill took Best Visual Effects for *The Fires of Pompeii* [2008 – see Volume 57].

The final week of recording for David Tennant, Russell T Davies and Julie Gardner's era of *Doctor Who* began on Monday 18 May, continuing the confrontation between the Time Lords on the Gate Room set from 8am to 7pm, the standard schedule for the week. *Doctor Who Confidential* was present to chat to Bernard Cribbins and Tracy Ifeachor. The whole of Tuesday 19 was then devoted to the single scene of the Doctor wielding Wilf's service revolver and deciding where he should aim; Tennant found it odd to be playing the Doctor and aiming a firearm.

### Tennant's final day

**D**avid Tennant's final day recording for the series as the Doctor was Wednesday 20 May, with Ben Cook of *Doctor Who Magazine*, Luke Baker of Interactive and the team from *Doctor Who Confidential* all present for his send-off. The Interactive team chatted to Tennant, Gardner, Davies and Simm, asking them some of the Big Questions for the website. Work concluded on the Gate Room set with the Master's sacrifice and the defeat of the Time Lords. Claire Bloom featured in these scenes, having been doubled by Elizabeth Morgan (whose hands had covered her face) in the previous recordings. Greenscreen work was used for the Master hurling bolts of energy at Rassilon, with John Simm noting, "Every time we cut we dissolved into hysterics."

"I've been enjoying myself enormously," Bernard Cribbins told Tennant as he recorded his video diary for their last

day on the shoot. With the Gate Room material completed, Claire Bloom went to record her material for the TV screen on the white void set with Heddi-Joy Taylor reading in Wilf's lines. Meanwhile, a second camera unit was doing pick-up shots on the TARDIS set as well as recording greenscreen elements of the Ood for the shot of their city and of the Time Lords for their crowd scenes. Tennant's final shot came at 6.49pm; a piece of wirework for the Doctor's dive from the *Hesperus* which was recorded against greenscreen after a shot of Lee Sheward as the Master had been recorded leaping upwards for reference. "What a scene to go out on," commented Tennant on his video diary, completing shot 999 and departing for his trailer where he commented that the day had been "very unsentimental, very unemotional really". However, he suspected that he would be summoned back on set: "Everyone wants to say cheerio, and that's nice." During his absence, Any Effects had loaded an air cannon with pink confetti, and Peter Bennett claimed that Tennant needed to return for a lighting reference shot while he was still in costume; "I knew I was finished. I knew that wasn't the case," recalled the actor. Back in Studio 1/2, Bennett announced, "That's a golden wrap on the Tenth Doctor, Mr David Tennant!" and the cannon was fired over the show's departing star. Overcome, Tennant joked that he had changed his mind about leaving... and then told the crew, "I'm very proud of everything we've

### Connections: Monster bar

▶ When the Doctor plays matchmaker for Captain Jack and Alonso Frame, seen in the alien bar were a Slitheen (*Aliens of London/World War Three* [2005 – see Volume 49]), a Hath as seen in *The Doctor's Daughter* [2008 – see Volume 58], a Judoon (first seen in *Smith and Jones* [2007 – see Volume 54]), a Graske from the 'red button' special *Attack of the Graske*, a Sycorax as seen *The Christmas Invasion* [2005 – see Volume 51] and an Adipose from *Partners in Crime* [2008 – see Volume 57].





### Connections: Impossible book

▶ The book, *A Journal of Impossible Things*, by Verity Newman, is based on the diary kept by the Doctor of the strange dreams of his real life while adopting human form in *Human Nature/The Family of Blood* [2007 – see Volume 56]. At this time, the Doctor fell in love with Joan Redfern, a school nurse and great-grandmother of Verity.



#### Below:

Silver ball bearings were attached to John Simm's face to map on the skull animation.

done, and thank you all very, very much.”

“I watched the Wallace and Gromit idents last year then walked into the office on 2 January and said, ‘I want that!’” Russell T Davies told *Radio Times* of the special *Doctor Who* set of Christmas idents. David Tennant recorded these items with Red Bee Media in London on Thursday 21 May 2009. There was one main ident of the Doctor discovering reindeer around the TARDIS which was buried in snow and then riding on the police

box pulled by the local fauna, and three stings of the Doctor digging the TARDIS out of the snow, a reindeer nibbling on the Doctor's coat propped up on his shovel, and a reindeer by the TARDIS snorting on the camera lens.

*Who's off to do US film deal* asked *The Sun* on Thursday 21, with Davies' move to

Hollywood sparking rumours of a *Doctor Who* movie spin-off. Back in Cardiff, the former HTV Studios, now part of ITV Wales, were used for the Time Lord scenes in the Citadel and the black void. Previously utilised for interior scenes as far back as *Rose* in November 2004, this was the ideal venue for the additional space required by the BBC team and its simple set. BBC Interactive and *Doctor Who Magazine* were present for scenes requiring only the main Time Lords, starting with the Citadel shot for Part Two, the narration for Part One from Timothy Dalton, and moving onto the opening scenes of Part Two. Having believed that his last visit to the TARDIS set had been the previous day, Davies performed a live four-minute interview with Lucy Owen of BBC Cymru's *Wales Today*. Noting that Tennant had concluded his work and the Special wrapped the next day, Davies recalled how the series had come back to television in 2005 and paid tribute to the show's cast and crew: “It's just been a joy to do this in Wales. To use Welsh crews and so many Welsh actors, the staff in the office are Welsh... and it's just been a joy to be welcomed into Cardiff in the way we have been. I'd like to say thank you. It's just been brilliant.”

The main shoot concluded at ITV's Culverhouse Cross studios with the remaining Time Lord material on Friday 22 May, with *Doctor Who Magazine* present on set. Back in Cardiff, David Tennant recorded a final interview with *Doctor Who Confidential* while Julie Gardner was preparing to leave BBC Wales for her BBC Worldwide job in Los Angeles. At 8.30pm, the wrap party began on the Gate Room set at Upper Boat, with the bar in the white void area and a Dalek ice sculpture. John Simm was allowed to keep a Master mask and presented with







a crew photo where everyone's face had been replaced by his. Bernard Cribbins was presented with a picture showing him in the TARDIS as Tom Campbell with Peter Cushing's Doctor and as Wilf alongside David Tennant with the inscription 'Bernard Cribbins - The Doctor's most faithful companion - 1966-2009'. Tennant was given a sonic screwdriver as his main memento as television's most famous time traveller, while Davies was presented with a model of Davros. A special video had also been assembled by the team for the two departing executive producers; based on the comic song *The Ballad of Barry and Freda (Let's Do It)*, *The Ballad of Russell and Julie* had been assembled by assistant script editor Jennie Fava and editor Geraint Huw Reynolds to recount how Russell T Davies and Julie Gardner ('the King and Queen of *Doctor Who*') had revived the series since 2003 and was performed by John Barrowman, Catherine Tate and David Tennant. David Tennant's completed farewell video was a performance of his beloved *I'm Gonna Be (500 Miles)* by The Proclaimers featuring nearly all the cast and crew plus The Proclaimers and some Adipose!

Next evening, the Sao Til scene recorded for *Tonight's the Night* aired on BBC One as part of the Saturday night schedule. Sunday 24 saw the TARDIS appearing on the roof of the Wales Millennium Centre

to mark the start of the Urdd National Eisteddfod in Cardiff Bay; this was covered by Nick Machin of the *Western Mail* on Monday 25.

Monday 25 saw Tennant back at Upper Boat as the Doctor. "There had been a notion that I was going to be in *The Sarah Jane Adventures* way back. It's always been vaguely talked about," Tennant told *Doctor Who Magazine*. The third story of the third series, latterly titled *The Wedding of Sarah Jane Smith*, featured Tennant as the Doctor for the week through to Friday 29. This guest appearance was announced by the BBC on Tuesday 26 with a video interview from Russell T Davies on the TARDIS set, promising that Tennant would feature in Episodes 5 and 6 to be broadcast in the autumn.

**Left:**

The Doctor's faithful companion.

## A Sarah Jane adventure

**T**he *Wedding of Sarah Jane Smith* by Gareth Roberts formed Block 3 of *The Sarah Jane Adventures* Series III and had been recording since Friday 15 May. David Tennant joined the team on the fourth day of production - Monday 25 May - to record scenes on the standing sets of the TARDIS and Sarah Jane's attic, as well as pose for publicity shots alongside the show's star Elisabeth Sladen. Tennant found it a change to play a lively, chirpy Doctor again after the gravitas of his *Doctor Who* finale. Next day, recording moved to Court Colman Manor, a country hotel in Bridgend where Tennant would perform the rest of his scenes as the Doctor, starting with scenes in the hotel ballroom on Tuesday 26 and Wednesday 27. Corridor and ballroom scenes were scheduled for Thursday 28,

### Connections: Wilf's farewell

▶ Wilf salutes the departing Doctor on their final meeting. He had done the same at the end of *The Stolen Earth/Journey's End* [2008 - see Volume 60].







**Above:**  
Doctor  
in distress.

and then Tennant recorded his last scene as the Doctor in the hotel reception on Friday 29 May, with his final words being, “You two, with me. Spit spot!” Recording on the episode continued through to Tuesday 2 June with Colum Sanson-Regan doubling

David Tennant – as he had on previous occasions such as *Journey’s End* – for a plate shot at Court Colman Manor on the final day.

The news about the movie and *The Sarah Jane Adventures* sparked more press coverage with Chris Hewitt’s *Dr Who Movie In The Works?* from *Empire* and Cara Lee’s *Who’s that at our wedding?* in *The Sun* on Wednesday 27, while in *Variety* it was announced that the five *Doctor Who* Specials

starring David Tennant would be screened by BBC America, starting with *The Next Doctor* in late June. On the evening of Thursday 28, David Tennant travelled to London to record the Christmas edition of the comedy panel game *QI* at London Studios, before returning the next day for his final day on *The Sarah Jane Adventures*.

## Connections: For whom the bell tolls

► In the closing scenes of *The End of Time*, the TARDIS’ Cloister Bell is heard to chime once again. This TARDIS system, first introduced in *Logopolis* [1981 – see

Volume 33] was an indication of approaching doom.



## Helicopter shoot

**D**r Who’s three I dos by Sara Nathan appeared in *The Sun* on Monday 1 June claiming that ‘Rose Tyler [will] marry the half-human clone of the Doctor in their parallel universe’ and that ‘Martha Jones... will tie the knot with Mickey Smith’. Meanwhile, Euros Lyn still had a few items to conclude. A helicopter shoot had been conducted for aerial shots representing the *Hesperus*



evasion of the missiles and approach to Naismith's mansion, with filming from the Severn Estuary and around Tredegar House. There was then a pick-up night at Upper Boat on Wednesday 3 June, running from 4pm to 4am. An explosion for the detonating missiles was recorded outside, after which effects inserts for

the crumbling TARDIS were recorded. Other inserts included the Master's ring being dropped into a bowl, smoke for the *Hesperus* thrusters, the TARDIS windows blowing out, plus flaming elements for Gallifrey and the prison fire, some of which were shot on 35mm rather than on HD digital equipment. ■

## PRODUCTION

**Sat 21 Mar 09** Blackwell's Bookshop, Cardiff University, Senghennydd Road, Cardiff (Bookshop)

**Mon 30 Mar 09** Tredegar House, Newport (Naismith's Stables/Ext Naismith's Mansion/Naismith's Study)

**Tue 31 Mar 09** Tredegar House (Naismith's Study)

**Wed 1 Apr 09** Tredegar House (Naismith's Study/Naismith's - Posh Corridor)

**Thu 2 Apr 09** Tredegar House (Naismith's - Blue Corridor/Stairs to Basement/ Basement Beneath Gate Room)

**Fri 3 Apr 09** Tredegar House (Basement Beneath Gate Room/Ext Naismith's Mansion)

**Sat 4 Apr 09** Slab Yards, Corus, Llanwern Works, Newport (Abandoned Factory/ *Hesperus* - Corridor)

**Mon 6 Apr 09** Nantfawr Road, Cyncoed, Cardiff (Ext Nobles' House/Nobles' Kitchen)

**Tue 7 Apr 09** Nantfawr Road (Ext Nobles' House/Garden/Nobles' Kitchen)

**Wed 8 Apr 09** Nantfawr Road (Nobles' Kitchen/Garden/Minibus Driving Through Streets/Corner of the Street)

**Thu 9 Apr 09** St Mary's Church, Church Lane, Marshfield, Near Newport (Ext Church/Field)

**Fri 10 Apr 09** Alleyway off Clinton Road, Penarth (Alleyway)/Clinton Road, Penarth (Bannerman Road)

**Mon 13 Apr 09** Kardomah Café, 11 Portland Street, Swansea (Café)

**Tue 14 Apr 09** Cardiff Docks (Wasteland)

**Wed 15 Apr 09** Mir Steel, Corporation Road, Newport (Old Warehouses)

**Thu 16 Apr 09** CEMEX, Taffs Well Quarry, Ty Nant Road, Taffs Well (Ice Plain/Ice Plain 2)

**Fri 17 Apr 09** Wookey Hole, Wells, Somerset (Ice Cave)

**Sat 18 Apr 09** Traffic Management Wales Centre, Coryton, Cardiff (Newsroom/ UNIT HQ - Geneva/Chinese Military Command)

**Mon 20 Apr 09** Royal Close/Paget Road, Penarth (Prison)/St Augustine's Church, Church Place, Penarth (Church)/Wharton Street, Cardiff (Shopping Street)

**Tue 21 Apr 09** Mir Steel (Ext/Int Abandoned Warehouse)

**Wed 22 Apr 09** Mir Steel (Ext Abandoned Warehouse/Wasteland)

**Thu 23-Fri 24 Apr 09** Upper Boat: Studio 3 - *Hesperus* - Teleport Room

**Mon 27 Apr 09** Caerphilly Castle, Castle Street, Caerphilly (Prison Dungeon/Prison Corridor/Prison Cell)

**Thu 28 Apr 09** Upper Boat: Studio 3 - Prison Cell/Studio 2 - Greenscreen Prison Dungeon/Ext The TARDIS/Studio 2 - Against Black

**Wed 29 Apr 09** City Hall, Cathays Park, Cardiff (White House - Press Room)/ Tiger Tiger, Greyfriars Road, Cardiff (Alien Bar)

**Thu 30 Apr 09** Upper Boat: Studio 3 -

*Hesperus* - Flight Deck

**Fri 1 May 09** Upper Boat: Studio 3 - *Hesperus* - Flight Deck/Studio 2 - TARDIS

**Sat 2 May 09** Upper Boat: Studio 3 - *Hesperus* - Flight Deck/Laser Pod

**Mon 4 - Thu 7 May 09** Upper Boat: Studio 6 - The Gate Room

**Fri 8 May 09** Upper Boat: Studio 6 - The Gate Room (White Void)

**Mon 11 May 09** Upper Boat: Studio 6 - The Gate Room/Studios 1+2 - TARDIS/ Parade Ground/Studio 3 - *Hesperus* - Flight Deck/TV/Basement Beneath Gate Room

**Tue 12 May 09** Upper Boat: Studios 1+2 - TARDIS

**Wed 13 May 09** Upper Boat: Studio 6 - The Gate Room + White Void

**Thu 14 May 09** Jesson House, Rodney Estate, Southwark, London (Block of Flats)

**Fri 15 May 09** Brandon Estate, Kennington, London (Tylers' Estate)

**Mon 18 - Tue 19 May 09** Upper Boat: Studio 6 - The Gate Room + White Void

**Wed 20 May 09** Upper Boat: Studio 6 - The Gate Room + White Void/White/ Studios 1+2 - Greenscreen/TARDIS

**Thu 21 May 09** HTV Studios, Culverhouse Cross, Cardiff: Studio 1 - Citadel/Black Void

**Fri 22 May 09** HTV Studios: Studio 1 - Black Void

**Wed 3 Jun 09** Upper Boat: Ext - *Hesperus* Blue Sky/Studio 3 - TARDIS/Studio 6 - Naismith Mansion



# Post-production

**S**tock material used in the episodes included footage of a burning nightclub in Edinburgh from the BBC News (8 December 2002) for the blaze at Broadfell, a shot of the White House purchased from iStockphoto of Calgary, Alberta to establish Obama's broadcast in Part One, and a satellite image of London acquired from Planetary Visions Ltd of Reading for the tracking of Donna in Part Two. The television footage of the Queen's Speech was assembled from a report on the Changing of the Guard screened on *Blue Peter* (4 August 2003) and from Trooping the Colour (14 June 2003). In the finished Part One, Donna saw Davros, the Empress of the Racnoss (from *The Runaway Bride*), the Vespiform, Sontarans, Dalek Caan, the Vashta Nerada, an Adipose, a Pyrovile (from *The Fires of Pompeii*), the High Priestess, an Ood and the Supreme Dalek (from *Journey's End*), while in Part Two she glimpsed the Pyrovile, Dalek Caan, the Vespiform, the

**Below:**  
Rossiter and  
Addams show  
their true  
colours.



Racnoss, an Ood and finally the Doctor (from *The Runaway Bride*). Part One also used extracts from *The Sound of Drums/Last of the Time Lords*.

The Mill had many elements to assemble for the story including the storm at the prison, the citadel of Gallifrey (with crashed Dalek spaceships on its surface), the Ood temple, the Master's incredible leaps, the TARDIS in the stained glass window, the glass dome of the Gate Room, the green of the Vinvocci faces and numerous replication shots of the Master. Originally there was confusion over the timing for the Beijing sequences and these were assembled in daylight rather than at night. Some elements – such as the guards' point of view of the Master's skeletal head through their visors – were dropped at an early stage.

## Opening credits

**E**xtra lines were added in dubbing to clarify some dialogue, such as the Doctor telling the Master that he was burning up his own life force because his resurrection went wrong, and the Technician-Master commenting that the nuclear bolt was accelerating before the Master gave the order to turn the link into a pathway.

David Tennant, John Simm and Bernard Cribbins were given top billing in the opening credits, with the producer and director credits over the Doctor emerging from the TARDIS in the first episode, and the Time Lords in the citadel in the second. Part One ended with a caption reading 'To Be Continued' followed by the credits,



'DAVID TENNANT, JOHN SIMM AND  
BERNARD CRIBBINS WERE GIVEN TOP  
BILLING IN THE OPENING CREDITS.'



## Connections: Hair disappointment

▶ The new Doctor's comment "and still not ginger!" harks back to dialogue in *The Christmas Invasion* [2005 - see Volume 51] where his newly regenerated self had bemoaned the fact that he had always wanted to be ginger.



after which came the throw forward to the following episode. Part Two had a pre-credit sequence which recapped Part One scenes.

A first viewing of Part One was held on Thursday 11 June, and by now Gardner and Davies were resident in Los Angeles. The edits of the Specials were beamed across the Atlantic from Cardiff for them to review on a large screen, and using webcams

they discussed the edits with Euros Lyn back in Wales.

Cuts to the broadcast version of *The End of Time* Part One were not extensive, and generally tightened up various scenes. In the pre-credits, after Wilf remarked on the stained glass window being a bit of a coincidence, the Woman originally asked, "In what way?" "I've, just, heard stories like that before, that's all," said Wilf, looking back at the window.

Arriving on the Ood-Sphere, the Doctor originally commented, "Not so frosty any

### Below:

Donna's big day.



more, what's this? Springtime on the Ood-Sphere? New life, fresh start, all of that?" When the Doctor asked after Ood Sigma, he originally continued, "How long's it been, since I was here with Donna?" On seeing the city, he then answered his own question: "Ah. Quite a while, then." As the Doctor recalled the events of *The Sound of Drums/Last of the Time Lords* and Lucy Saxon's role, he originally told the Ood, "And she killed him."

The scene in which Lucy was brought to the prison dungeon was made pacier. After the Governor addressed the prisoner, Lucy originally asked, "What am I doing here? What do you want?" after which the Governor ordered, "Put her in position." Then, following the Governor's speech about who Harold Saxon was, Lucy replied, "I just want to be left alone. I deserve my punishment. That's all there is to be said." The Governor also addressed "Miss Trefusis" by name as the ring was presented.

## Dropped scenes

**S**hots of the Master gnawing at a tramp's coat were dropped because they were too gruesome. The scene featuring the Silver Cloak with the Doctor had a couple of trims for resequencing. Originally, when he remarked that he was all "fingers and thumbs" and asked if the camera flashed, Oliver added, "I think the battery's gone." When Minnie told him to try again, Winston added, "Try mine, use this one..." "No, it's working," insisted Minnie, "give it a second, just press the button on top."

When the Master talked to the Doctor about what humans consumed at Christmas, he originally added "salt bites and all that". A short scene of the Doctor recovering in the abandoned warehouse





on Christmas morning was dropped as it was not needed. When Donna glanced out into the garden after Wilf and Sylvia, she remarked, “What are those two doing?”

Mr Dane’s big speech when the Master was brought into the Gate Room was cut for time: “You will not talk to the visitor, you will have only minimum eye contact with the visitor, if the visitor should make any unauthorised movement, meaning so much as a step to the left or to the right, the visitor will be shot dead. Guards will assume visors to monitor the visitor’s natural state.”

Explaining about the nuclear bolt, Naismith originally added, “Radiation levels are strictly controlled...” “Butter-basted skin, nice!” said the Master as Naismith continued. After the billionaire revealed the healing of Miss Collins, he told the Master, “And I imagine its properties might be of some use to you, right now.” At the end of the scene when Naismith said his daughter would become immortal, she herself added, “Abigail. It means bringer of joy.” When Rossiter returned to the Gate

Room, Naismith commented, “Keep an eye on the software, Mr Rossiter. It’s said this one’s full of tricks.” “Yes, sir. Seems to be fine,” replied the ‘technician’ before addressing Miss Addams.

Trinity Wells’ broadcast, intended to continue in the background of other scenes, ran as follows: “This is already being described as the President’s masterpiece, a worldwide initiative that will revolutionise the nature of money itself. With unemployment at record levels, lending at a standstill, and four more major banks on the verge of collapse, this could be our last chance – not just for capitalism, but for civilisation itself. The details of the plan are a closely guarded secret. Indeed, it’s being said that many of the details are known only to President Obama himself. And so we wait, both in hope, and in fear. Praying that this new Christmas message will lead the human race out of darkness. And into the light.” As the transfer of the Master’s identity began, she commented of the White House scene, “I’ve been told... I’m sorry. Excuse me. But President Obama has now taken the stage.” Several short scenes at the climax of the episode were resequenced to heighten the pace.

*Who to a kill* was the title of a piece in *The Sun* on Wednesday 17, carrying a picture of Timothy Dalton in Time Lord robes, with John Simm and David Tennant, announcing that Dalton ‘plays a judge who puts the Doctor on trial in an intergalactic trial’.

The final lock of Part Two was agreed on Saturday 20 June, and would form a concluding 75-minute Special. In his initial edit,

#### Left:

“This song is ending, but the story never ends.”

#### Connections: Full circle

▶ When the Doctor meets Rose at New Year 2005, this was a few months before she would encounter his previous incarnation during Rose [2005 – see Volume 48] in March 2005 (the date as given in *Aliens of London/World War Three* [2005 – see Volume 49]).







**Above:**  
The Doctor  
dresses for the  
wrong climate.

Lyn had omitted the scene with Verity, feeling it was one reward too many for the Doctor; he screened this version for Davies and Gardner, neither of whom noticed its absence until the director asked if they were happy with the edit. There was also discussion about the grading of the scene with Rose, adding shadow across the Doctor so that she would not be able to see him fully.

The editing to Part Two was less extensive, since the programme had been allocated a longer slot to accommodate it. At the start of the episode, after destroying the Partisan, the President originally continued, “Now. You were saying?” On the phone to the Master, Donna originally continued to talk after saying that everyone was changing: “Their faces changed, and I keep seeing things, it hurts, my head, it keeps hurting.” “It hurts, apparently,” said the Master. After remarking that the Doctor loved playing with Earth girls,

the Master originally added, “The man’s obsessed!” When Wilf told Donna to run, she originally asked, “But where are you?” “You’ve got to trust me, but they’re coming for you...” warned her grandfather. After the Doctor assured Wilf that Donna would sleep, the Master said, “Ohh, it’s such a very great mistake to let you talk,” as he readied the mouth-strap. When Wilf asked about the noise, the Master retorted, “It’s beyond you, old man.”

When the Chancellor remarked on the Master’s symptom of insanity, the President originally pondered, “I wonder.” A short scene of the Master and the three visored guards bursting out of the study in pursuit of the Doctor was cut.

Aboard the *Hesperus*, after Wilf urged the Doctor to kill the Master, he continued, “Don’t you deserve it?” “Ohh yeah,” replied the Doctor, “Isn’t that the truth? Got it in one! I deserve it, absolutely! I so deserve to live. Everything I’ve done, the lives I’ve



saved, the people, the planets, every single star in the sky. So where is it, then? Just once. Where's the reward?" "Then take it," urged Wilf of his gun.

When the Doctor rushed onto the *Hesperus* flight deck to check the controls, Rossiter commented, "Don't even try, mate, it's dead..." "Hey hey hey, we're not having guns!" exclaimed Addams, seeing the Doctor holding Wilf's revolver. As Rossiter got into the laser-pod, he originally asked, "What the hell are we doing?" "Where are we?" asked the Doctor, to which Addams replied, "Coming in over the Atlantic..." The laser-pod material in the battle was resequenced and redubbed. Similarly, some of the material as the *Hesperus* approached the Naismith mansion was recut, losing the Naismith-Master's "No, but really sir..." as he looked out of the window and Rossiter's "Tell him to stop!" as the Doctor determinedly spun the ship's wheel. A brief shot of the *Hesperus* landing by the mansion which had been scripted was also dropped.

As the Doctor urged the President that the Master was not saving the Time Lords, the Master originally said, "Don't spoil it! Let me!" When Sylvia was restored to normal, she originally asked,

"What was that? What happened...?" and kept asking "What's happening?" as the house started to shudder. The Doctor's subsequent clarification, "They're bringing back the whole planet!" was cut from his speech about Gallifrey's return. When the mansion began to shake, the restored Abigail called, "Do something! Daddy, do something!" "I'm sorry," said her father. "Oh God. I'm sorry..." After Wilf had entered the booth and the kneeling Doctor looked at the Lord President, he originally pleaded, "Stop. I'm begging you. Just stop."

When the Doctor moved towards the nuclear bolt door to release Wilf saying it was his honour, Wilf said, "But you're better than me." "Don't you ever say that," said the Doctor as he drew a deep breath.

### Connections: Crashing!

► "Geronimo!" the new Doctor screams as the burning TARDIS hurtled towards Earth, invoking the name of the famous Native American leader and medicine man of the Apache wars. This cry of gusto for a leap or plunge apparently came from US paratrooper Aubrey Eberhardt in 1940 after viewing the 1939 film *Geronimo*.

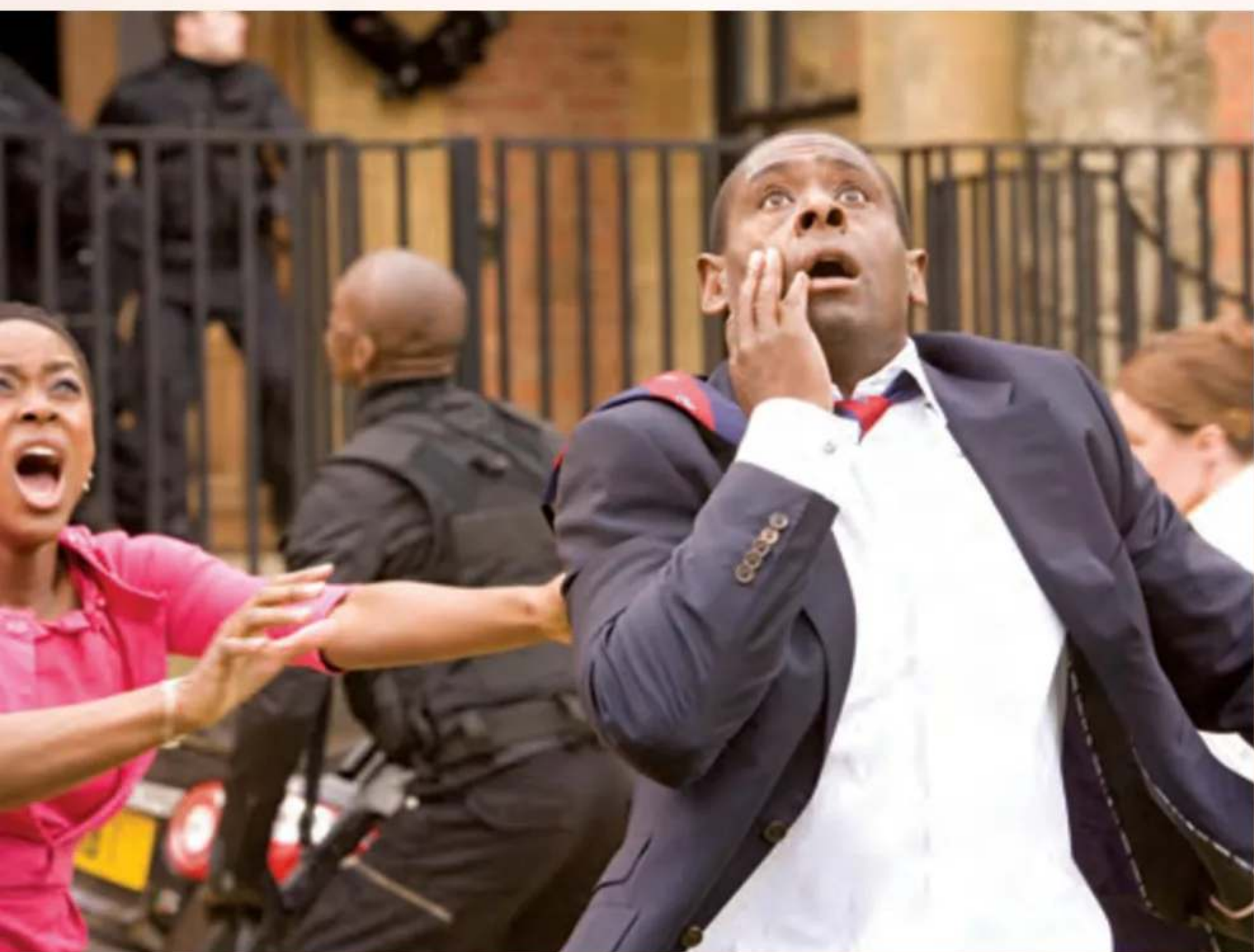


### Children in Need special

**O**n Tuesday 23 June, Clemmie Moodie of the *Daily Mirror* unveiled a *Doctor Who* exclusive: *All 11 timelords to unite for mission*. Matt Smith was supposedly to join David Tennant and all their surviving predecessors in September to film a 15-minute special for the BBC's *Children in Need* broadcast that November, with 'a source' claiming, "It's been a logistical nightmare getting all the actors together and available for shooting on the same days. But the script has already been started and it's classic *Doctor Who* – really witty and very sharp. Viewers will see the Time Lords regenerating and emerging one by one from the TARDIS, each with their own quirky opening line. David Tennant is

#### Left:

Panic ensues for the Naismiths.





## Connections: Wilf's lady

► Minnie refers to Wilf phoning Netty, a reference to Wilf's girlfriend Henrietta Goodheart in the BBC book *Doctor Who: Beautiful Chaos* by

script editor Gary Russell.



the central character in the episode. He's trying to hunt down some special time-travel apparatus. What he's actually lost has not yet been decided, but the idea is for all the other Doctors to club together to help David find it. The actors who are no longer with us, William [Hartnell], Jon [Pertwee] and Patrick [Troughton],

will make special cameo appearances, with footage from original shows being flashed up on screen." Of this highly unlikely notion, a BBC spokesman soberly commented, "Nothing has been finalised yet, although there is discussion of a *Children in Need Doctor Who Special*."

On Thursday 25 June, in the *Chicago Tribune*, Maureen Ryan spoke to David Tennant to promote BBC America's broadcast of *The Next Doctor*. Of his finale, the actor said, "It was very emotional,

### Below:

Attempting to restrain the Master.



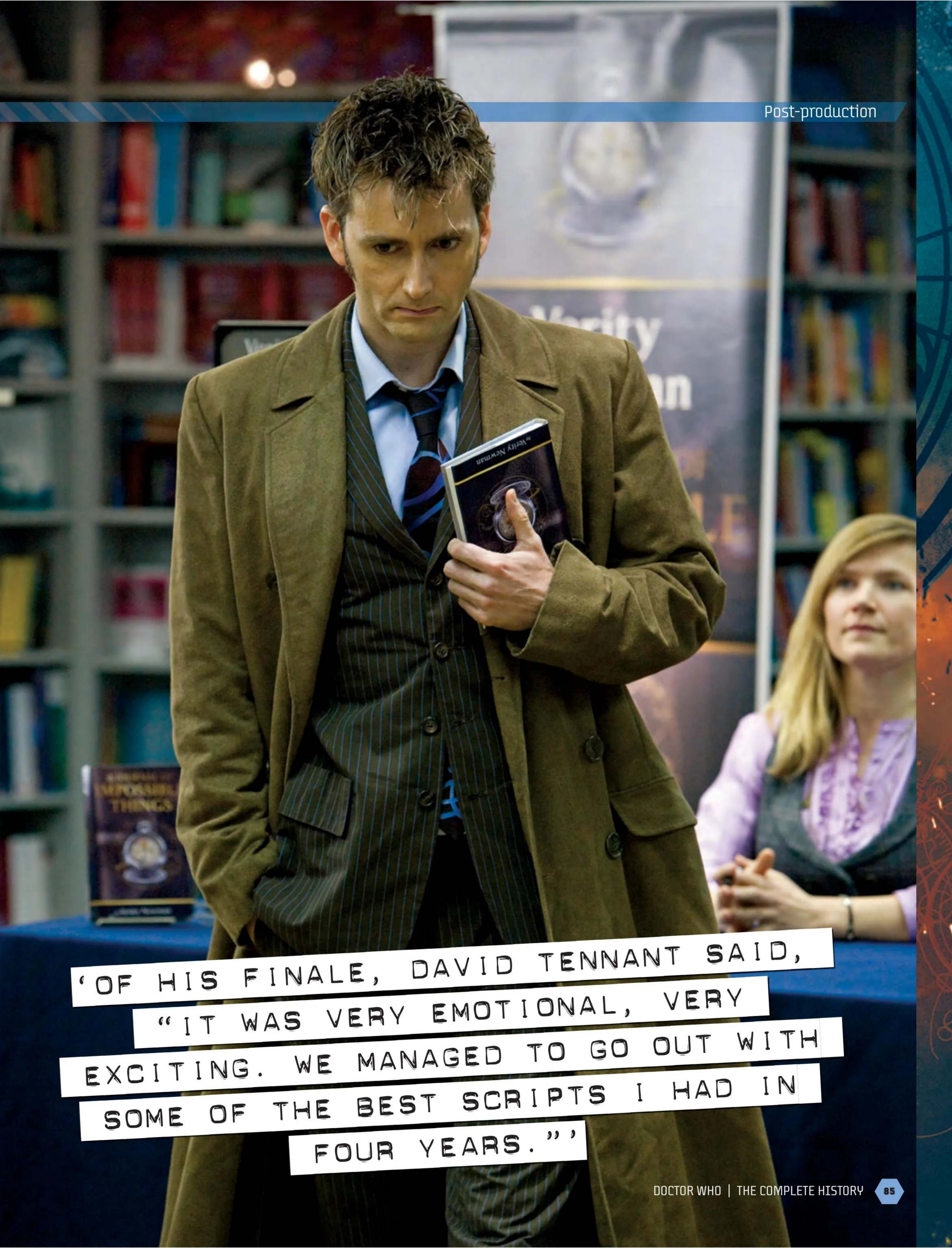
very exciting. We managed to go out with some of the best scripts I had in four years." Of the *Daily Mirror's* recent story, he commented, "Ooooh, that sounds like a good tabloid wheeze! It's not something I've heard anything about. And I would have thought they'd be in touch." Next day, Russell T Davies was interviewed by Alan Sepinwall in the *New Jersey Star Ledger*, telling the journalist, "It's funny, we've now all moved on, for the most part. We all feel that we've done the right thing... We've protected the show, and kept it enshrined for the people in the UK."

## BBC America

Further viewings of Part Two were conducted on Thursday 9 July. In late July, David Tennant was in America attending auditions for various projects, and also rejoining his former colleagues for a variety of publicity appearances to promote *Doctor Who* on BBC America. Along with Russell T Davies and Julie Gardner, he was to record a series of interview pieces about *Doctor Who* and its recent history and background which BBC America would use as on-air promotional items. BBC America was due to debut *Planet of the Dead* on Sunday 26 and the programme was already attracting quite a lot of publicity; *Entertainment Weekly* had listed the special as 'Must Watch of the Week' which earned it coverage in *TV Guide*.

Content editing work on the concluding two-parter was locked around Thursday 23 July, a couple of days before Tennant, Davies and Gardner attended Comic-Con International at San Diego, California, accompanied by a crew from *Doctor Who Confidential*. John Barrowman was also present to promote *Torchwood: Children of Earth* for BBC America. On Saturday



A full-page photograph of David Tennant as the Tenth Doctor. He is standing in a library, wearing his signature brown overcoat over a pinstriped suit and a blue and red striped tie. He holds a small book titled 'The Verity Newman' in his left hand. In the background, bookshelves are filled with books, and a woman with blonde hair is seated at a table to the right, looking towards the Doctor. A book titled 'The Impossible Things' is visible on a table to the left.

'OF HIS FINALE, DAVID TENNANT SAID,  
"IT WAS VERY EMOTIONAL, VERY  
EXCITING. WE MANAGED TO GO OUT WITH  
SOME OF THE BEST SCRIPTS I HAD IN  
FOUR YEARS."'



25 July, Tennant introduced the 'legal American premiere' of *Planet of the Dead* alongside Davies and Barrowman. The *Doctor Who* team met Don Payne, a consulting producer on FOX's successful animated sitcom *The Simpsons* and discovered he was a great fan of *Doctor Who*; Payne promised to reference the show in the FOX series.

On the morning of Sunday 26, Tennant and Davies did a live interview about "the number one show in Britain" with Courtney Dwyer on the breakfast show of San Diego channel CW6. The main *Doctor Who* panel – *Doctor Who* 101 – ran from 10.15am to 11am on Sunday 26 and featured Davies, Gardner, Lyn and Tennant answering questions from 4,000 attendees. Rumours of a *Doctor Who* movie to feature the other half-human Doctor and Rose were rife at the event, and Gardner began by denying any such plans, but also

asking the audience, "Is this something you want?" The trailer for the Christmas Special was run and the title revealed as *The End of Time*. Partway through the panel, Guinness World Records editor-in-chief Craig Glenday came on stage to announce that *Doctor Who* was "the longest-running sci-fi show on TV. But that's not quite enough, it's too good a show to have a longest-running record. Based on things like CD sales, downloads, illegal downloads, we've realised that *Doctor Who* is the most successful sci-fi show on TV full stop." Davies accepted the plaque on behalf of the late Verity Lambert, adding, "Close the doors! Don't let *Star Trek* in!"

The BBC formally announced that John Simm was to return as the Master in Tennant's final two episodes on Monday 27 July. The San Diego trailer for the specials spurred *The Sun* into running Jen

## Below:

Filming Rose's first encounter with the Doctor.







Blackburn's *Who's sorry now* on Tuesday 28. By Wednesday 29, Tennant, Gardner, Davies and Lyn were taking the stage at the Television Critics Association's summer press tour in Pasadena to continue their promotion of *Doctor Who* on BBC America. Since moving to LA, Davies and Gardner had sent radio "postcards" back to BBC Radio Wales listeners on Jamie Owen and Louise Elliott's morning show, and David Tennant and Euros Lyn joined the producers for two of these on Friday 7 and Monday 10 August to discuss Comic-Con.

Voting was soon underway for the National Television Awards to be presented at the O2 Centre in January 2010 for which *Doctor Who* had been nominated as Best Drama and David Tennant was a candidate for Best Drama Performance. In Korea, internet voters had nominated *Doctor Who* Series 4 as the Favourite Foreign Drama of the Year at the Seoul International Drama Awards 2009, and on Saturday 12 September, former producer Phil Collinson was present to collect the award along with costume designer Louise Page.

Recording for Murray Gold's score for Part One began on Thursday 24 September when Ben Foster conducted the 80-piece BBC National Orchestra of Wales under leader Nick Whiting in the recording of 29 incidental cues in the afternoon and evening at BBC Hoddinott Hall in the Millennium Centre. Recorded by engineer Gerry O'Riordan, this was then mixed at Air Studio 2 by Jake Jackson over the next two days.

### *Song for Ten*

**N**ow news of his return as the Master was official, John Simm was able to discuss his work on *Doctor Who* when appearing on Jonathan Ross' Radio 2 show on Saturday 26 September. "It was brilliant to be asked to go back and play that character again," commented John as he enthused about Davies's scripts and said he believed the story was to be broadcast on Christmas Day and New Year's Day. Simm opened in the play *Speaking in Tongues* at the Duke of York Theatre on Monday 28 September, and David Tennant turned up to wish him well on the first night. BBC Radio 7 reran *The Story of Doctor Who* at 6pm and midnight on Friday 2 October. The *Daily Mirror* then covered John Simm's return as the Master in *The End of Time* at Christmas on Monday 5 October.

The score for Part Two – David Tennant's final episode – was recorded on Tuesday 6 October, with Ben Foster conducting the BBC National Orchestra of Wales again at BBC Hoddinott Hall, with Lesley Hatfield leading the 81 musicians who recorded 23 cues in the afternoon and evening. This included a reworking of the melody for *Song for Ten* from *The Christmas Invasion* as the Doctor dropped Wilf off. Other earlier cues referenced during the story included the themes for Donna, Martha and the

#### **Left:**

The Master models the latest straitjacket on the market.





**Above:**  
Mothers' meeting,  
Ood-style.

Master plus *This is Gallifrey* from the 2008 series. There was then a choir session for both episodes conducted at Lyndhurst Hall on Thursday 8 October, with Murray Gold arranging this vocal material. Counter tenor Mark Chambers – who had recorded *Songs of Captivity and Freedom* for *Planet of the Ood* – recorded his two solo items from 3pm to 5pm, while 40 singers from the Crouch End Festival Chorus recorded 14 pieces from 7pm to 10pm with conductor David Temple. These recordings were then mixed at AIR Studios 2 by Jack Jackson on Friday 9 and Saturday 10. The Ood song featured lyrics by Murray Gold which included the Latin for 'Goodbye Ten'. Also in the finished episode, Slade's 1973 Christmas hit *Merry Xmas Everybody* was heard playing on the Nobles' radio (as specified in the script), while the song *My Angel Put the Devil in Me*, recorded by Yamit Mamo for *Daleks in Manhattan/Evolution of the Daleks* [2007 – see Volume 55], was tracked over the bar scene with Captain Jack and Midshipman Frame.

On Thursday 22 October, John Simm commented on how he was looking forward to seeing himself on Christmas Day in *Doctor Who* when talking to Lorraine Kelly on GMTV. Friday 23 then saw the BBC announce that 'an exclusive preview of the *Doctor Who* Christmas Special' would appear on BBC One's *Children in Need* on Friday 20 November.

Russell T Davies and Julie Gardner flew in from the USA on Saturday 24 October and the following day saw the finished version of *The Waters of Mars* which carried a 'throw forward' to *The End of Time*; this featured the voice of the Elder Ood which had been recorded during October by award-winning Scots actor Brian Cox, replacing a guide track performed by Will Thomas in Cardiff. Also heard in the final episode were Silas Carson who had provided the Ood voices since *The Impossible Planet/The Satan Pit* [2006 – see Volume 53] and Nicholas Briggs supplying the tones of the Judoon which he had created in *Smith and Jones*.



On Monday 26 October Davies did an interview at the Cardiff *Doctor Who Up Close Exhibition* with comedy star Ruth Jones for BBC One Wales' *Ruth Jones's Christmas Cracker*, with Jones in character as Nessa from her sitcom *Gavin & Stacey*. Later that day, Gardner and Davies viewed near finished versions of *The Final Days of Planet Earth* (as Part One was now known) and Part Two – still titled *The End of Time*; a finished edit of the BBC One Christmas idents was also now available.

On Wednesday 28, Davies and Gardner chatted about their move to LA on BBC Radio Wales prior to viewing the episodes again; “We were crying our eyes out,” recalled Davies. Next morning, Davies joined Elisabeth Sladen at 9am live on BBC One's *Breakfast* to promote the broadcast of *The Wedding of Sarah Jane Smith* that night.

The press launch for *The Waters of Mars* on Friday 30 October saw Tennant and Davies bombarded with questions about the concluding Specials, especially after the trailer was shown at the end of the full episode. BBC drama boss Ben Stephenson had viewed *The End of Time* and described it as “one of the most sophisticated pieces of writing I've seen in a long time... full of the best twists and turns *Doctor Who* has ever done. Some of the twists are really, really shocking. Some of them are hilarious. And a lot of them are incredibly moving. There really won't be a dry eye in the house and your turkey will be quite wet by the end of it.”



“For *Children In Need* in a few weeks' time, you get the first scene of the Doctor arriving on the planet of the Ood – Ood-Sphere, which was actually a hilarious scene,” Davies told reporters.

“The Doctor now knows incontrovertibly that he's running from his own demise,” observed Tennant. “It feels like we tell a big end of an era story and hand it on, which I think is important in this show, which has, let's face it, been going a long time before we showed up and no doubt will carry on into the far distant future. So, yes, I think we tell a big old farewell story and then hand it over in rude health.”

## An emotional farewell

Statements from the press conference were reported by the BBC, Radio 1's *Newsbeat* and *The Guardian* in *Doctor Who* farewell was ‘very emotional’. The *London Evening Standard* carried comments about the finale from John Simm under the title *John Simm has fun ‘destroying’ pal David Tennant*.

On the morning of Saturday 31 October, Tennant and Davies recorded a Radio 2 programme, *Who on Who?* in Studio 6A at Western House in London. The producer for this broadcast, in which showrunner and actor discussed the last few years, was Malcolm Prince, who had been involved in a number of *Doctor Who* shows for the channel. By 11am the recording was complete, apart from the extract from the second instalment of *The End of Time*.

Post-production work concluded on *The End of Time* on Saturday 12 December, with Davies' final note being “Take down the crunch of those turkey bones a little,” relating to the scene with the ravenous Master. ■

### Left:

Luke and Sarah Jane say goodbye to the Doctor.



# Publicity

▶ On Monday 2 November John Simm featured on Radio 2's *Steve Wright in the Afternoon*, commenting on the Master's coming appearances that: "He's even scarier this time." Meanwhile, a *Doctor Who*-themed edition of BBC Two's comedy music quiz show *Never Mind the Buzzcocks* was recorded. David Tennant was the guest chairman, interrogating Bernard Cribbins, who was partnered with comedian Phill Jupitus and DJ Jo Whiley. Catherine Tate was on comedian Noel Fielding's team with singer Jamie Cullum.

▶ 2|entertain recorded DVD commentaries for *The End of Time* with

David Tennant and Euros Lyn, who were joined by Catherine Tate for Part One and John Simm for Part Two. In the *Daily Mail*, Patrick Marmion's piece, *Master of the Loonie-verse* on Thursday 12 November had comments from John Simm about the concluding episodes: "The Master is off the leash. Unhinged. Totally unplugged!"

▶ The trailer for *The End of Time* aired at the end of *The Waters of Mars* on Sunday 15 November, with an exclusive preview available on the website after transmission. During November, Russell T Davies had second thoughts about the final titles. *The Final Days of Planet Earth* had looked wrong on the opening titles, so he decided that both episodes would be *The End of Time* and identified as Part One and Part Two. This change also gave the tale a more epic quality.

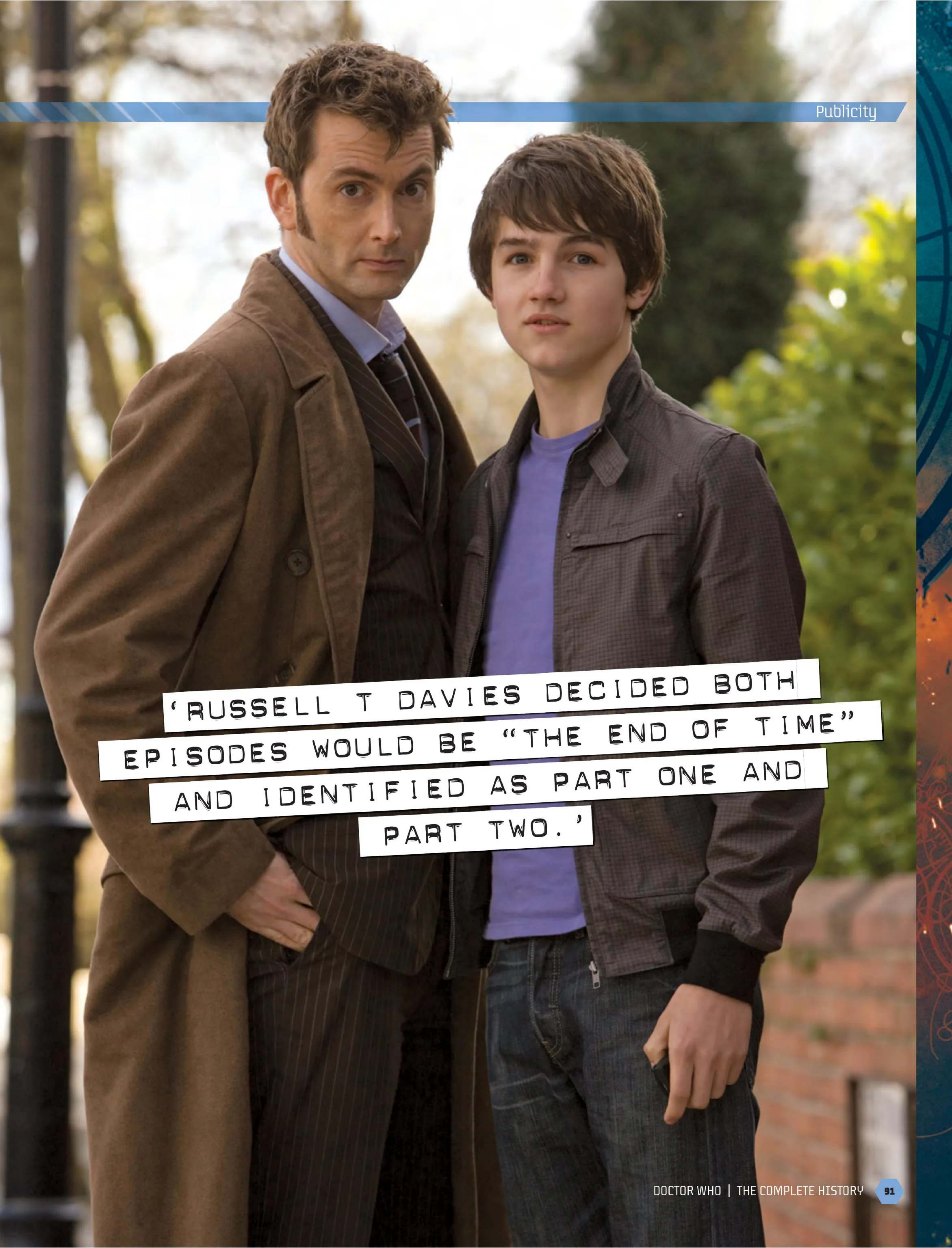
▶ On Monday 16 November, BBC Books formally announced a new edition of *Doctor Who: The Writer's Tale* was to be released in paperback in January 2010, featuring 300 pages of new material bringing the correspondence between Russell T Davies and Benjamin Cook up to date through 2008 into 2009. The following day, David Tennant performed some ADR work on the BBC One Christmas idents.

▶ The first scenes after the opening titles of *The End of Time* Part One

**Below:**  
How many technicians does it take to operate a glass cubicle?







'RUSSELL T DAVIES DECIDED BOTH EPISODES WOULD BE "THE END OF TIME" AND IDENTIFIED AS PART ONE AND PART TWO.'

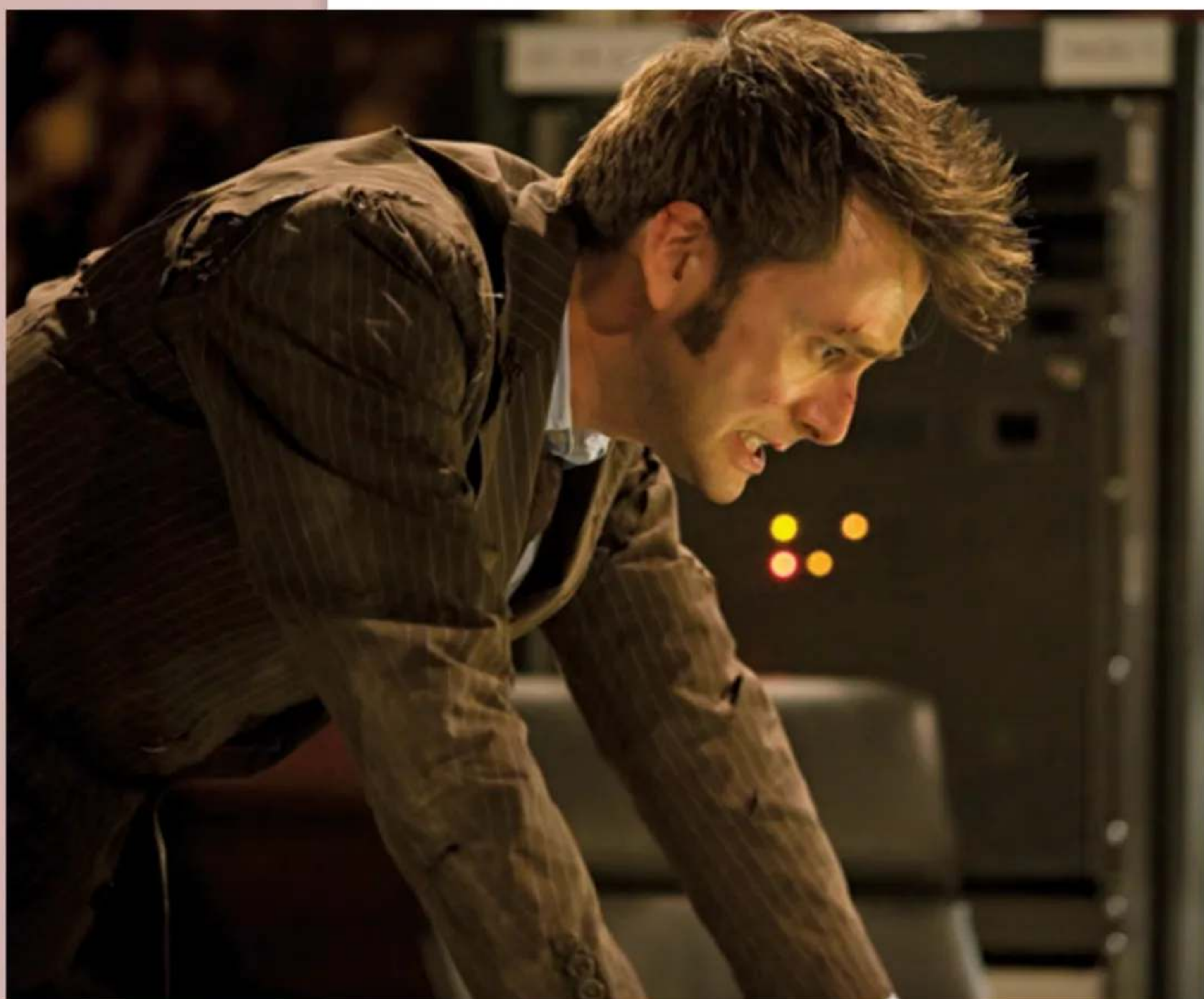


were introduced by Terry Wogan during BBC One's *Children in Need* telethon shortly after 8pm on Friday 20 November. Without superimposed titles, this three-minute item covered the Doctor's arrival on the Ood-Sphere through to the Doctor seeing the Master in the Ood Circle. Around 12 million people tuned in for this sneak preview which was also shown on BBC HD.

- ▶ A feature on David Tennant's body double Colum Sanson-Regan appeared in *Wales on Sunday* on 22 November, while that evening the real David Tennant recorded his appearance as the Ghost of Christmas Present alongside Catherine Tate in *Nan's Christmas Carol*, a festive special edition of *The Catherine Tate Show* planned for BBC Two's festive schedule.

- ▶ On Monday 23 November, the BBC Press Office unveiled *The End of Time*

**Below:**  
It's the end  
for Ten.



among the Corporation's festive treats. Jana Bennett, director of BBC television and multiplatform said, "Viewers will bid an emotional farewell to David Tennant in one of the most dramatic and spellbinding exits in *Doctor Who* history." Over in the USA, comments from David Tennant and Russell T Davies featured in the promotional item *Doctor Who – An Inside Look* which aired on BBC America HD during commercial breaks. Further interview material with them, and items taken from *Confidential*, were used in this manner to promote *The Doctor Who Specials* as a forthcoming 'Three Part Television Event'.

- ▶ It had now been announced that Bernard Cribbins was to receive a Special Children's BAFTA Award, and the 80-year-old actor referred to *Doctor Who* when interviewed on BBC One's *Breakfast* on Tuesday 24. Along with a clip from *Journey's End*, the actor noted of *Doctor Who*, "We've got two more to see, but I'm not going to say any more." Cribbins was also interviewed on Simon Mayo's Radio 5 Live show that afternoon. "Jack will make an appearance," John Barrowman told Lorraine Kelly when he was asked if he could be seen in the forthcoming Specials on ITV1's *GMTV* on Wednesday 25 November. *All Change as Tennant's lease runs out* was the title of a brief preview piece for *The End of Time* in the *Daily Mirror* on Thursday 26 November, and an interview with David Tennant featured in *Reader's Digest*.





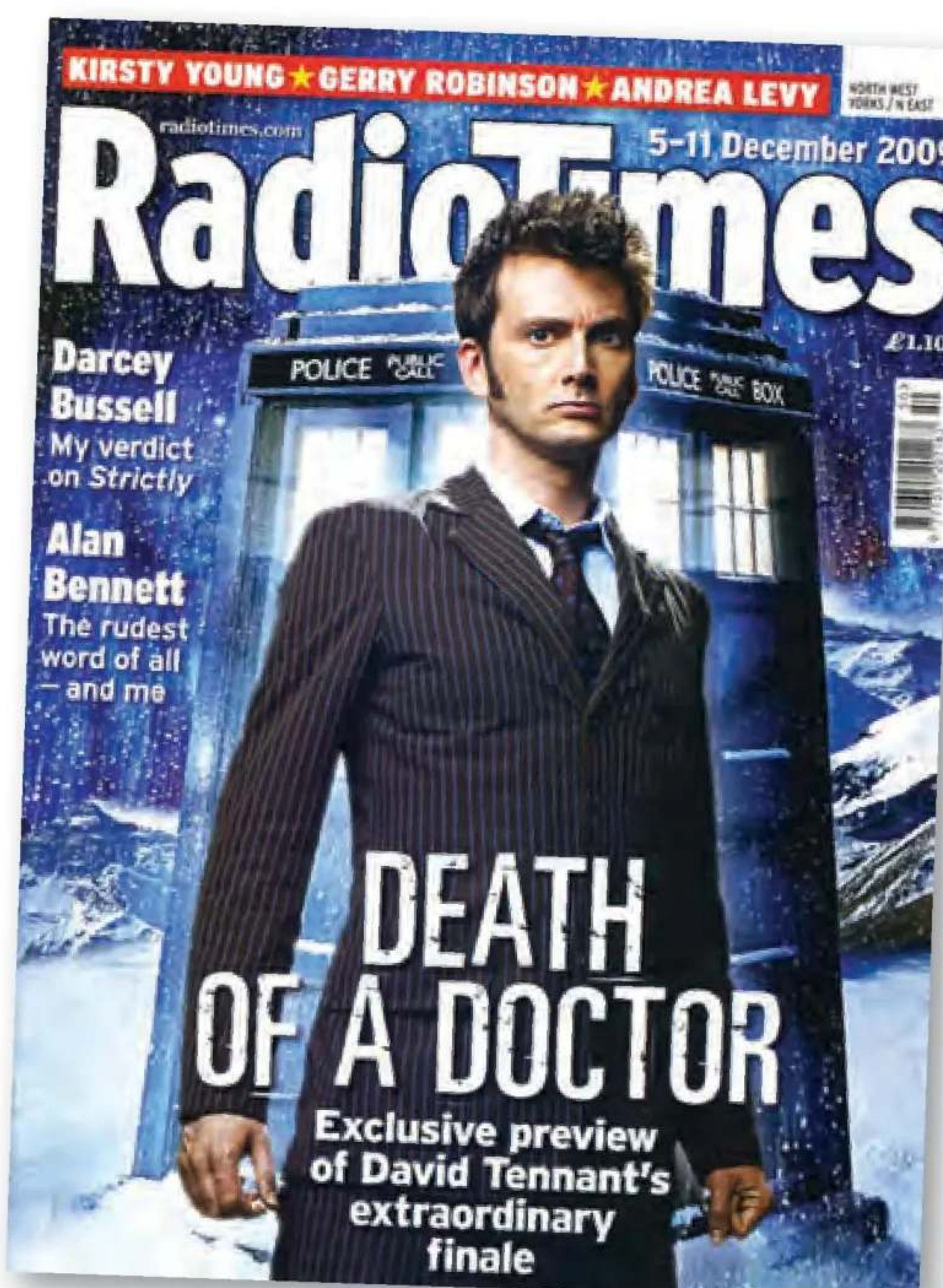
- ▶ While *Doctor Who* grabbed the covers of *Total TV Guide* and *TV & Satellite Week* in late November, David Tennant was featured on the cover of *Radio Times* for the week of 5-11 December 2009, which went on sale on Saturday 28 November. *Death of a Doctor* ran the cover headline, and inside Benjamin Cook's three-page feature, *The Final Curtain*, previewed the guest stars lined up for *The End of Time* with comments from Tennant, Simm, Cribbins and Davies. Meanwhile in the *Daily Star*, Peter Dyke contributed the short piece, *Timothy Dalton joins Dr Who's last mission*. On Sunday 29, Cribbins was presented with his Children's BAFTA Special Award by Catherine Tate at the London Hilton.

- ▶ "We're hoping to make this the biggest *Doctor Who* Christmas ever!" declared Davies of the end of 2009. The BBC

Interactive *Doctor Who* website offered a daily treat in its *Adventure Calendar* for the month of December, featuring items like games, Christmas cards and videos from Tuesday 1.

- ▶ On Wednesday 2 December, the Catherine Tate interview in Scotland's *Evening Times* saw the actress enthusing about her final appearance in *Doctor Who*. By now, the BBC had confirmed that *The End of Time* would air at 6pm on Christmas Day and 6.40pm on New Year's Day. Clips from the first part of the story aired in a BBC Drama promotion from Thursday 3, and the special *Doctor Who* BBC One Christmas idents were unveiled on Friday 4 December on the *Adventure Calendar*.

- ▶ The Christmas double-issue of *Radio Times* was available from Saturday 5 December with two different covers,



**Left:**

*Doctor Who* on the cover of *TV & Satellite Week*.

**Left:**

David Tennant on the cover of *Radio Times*.



**Right:**

The Christmas double-issue of *Radio Times*.



one of which showed Santa Claus playing with a toy Dalek. E Jane Dickson talked to the series' departing star in the three-page article, *The new face of David Tennant* and there was a chance to order an exclusive double-sided A1 poster. "Doctor Who has meant so much to me," Tennant assured readers as he discussed his future.

*The End of Time* Part One was selected by Alison Graham as the *Pick of the Day* for Christmas Day; the piece was accompanied by a composite shot of Wilf, the Doctor and the Master beside the TARDIS and a Christmas tree. The TV editor noted that the programme had 'a quiet start [and is] suffused with melancholy'. The cast list for Part Two omitted some of the guest cameos. This was selected as one of *Today's Choices* for New Year's Day and Alison Graham told readers, 'You will cry your eyes out.' In

addition to this, some artwork of Davies and Tennant accompanied the Radio 2 listing of *Who on Who?*.

- ▶ Meanwhile, *Doctor Who* images also dominated the covers of the Christmas issues for *TV & Satellite Week* and *Total TV Guide*.
- ▶ The scene of Wilf and the Doctor in the TARDIS was shown during an interview with Bernard Cribbins on ITV1's *Loose Women* on Monday 7. "It's a secret and I'm not allowed to talk about it until Christmas Day," he told the hosts, admitting, "I don't know what happens at the very end."
- ▶ Tuesday 8 December saw the London listings magazine *Time Out* publishing a special *Doctor Who Comes to London* edition, including an interview with Russell T Davies and was available with 10 different covers – one for each Doctor. The clip from *The End of Time* Part Two was added to the *Who on*

**Right:**

*The End of Time* Part One was Alison Graham's *Pick of the Day*.







*Who?* radio programme during post-production on Tuesday 8. This was omitted from the preview version sent out to journalists, along with Tennant and Davies' discussion of elements of *The End of Time*.

- ▶ *Doctor Who Magazine* issue 416, released on Thursday 10 December was the magazine's biggest-ever issue and featured *The End of Time* on the cover, while inside the Tenth Doctor's final adventure was previewed, along with interviews with David Tennant, Bernard Cribbins and John Simm.
- ▶ *Doctor Who Tardis* lands on Caerphilly castle announced the *Daily Mirror* on Thursday 10 December, noting that since Monday the police box had been promoting the castle's Medieval Christmas Fayre that weekend by standing atop the Inner East Gatehouse – one of the locations used for HMP Broadfell months earlier. BBC News, *South Wales Echo* and *The Sun* also carried the story.
- ▶ June Whitfield was promoting her new book on BBC One's *Breakfast* at 8.50am on Friday 11, and the actress

commented on how her *Doctor Who* appearance had given her 'street cred' and the scene of the Doctor meeting the Silver Cloak was shown. Another preview clip was screened during Ricky Tomlinson's Christmas TV Picks on BBC One's *The One Show* that evening. Over in Los Angeles, Russell T Davies and a pregnant Julie Gardner recorded their commentary tracks for *The End of Time* Parts One and Two with Julie's partner, sound recordist Julian Howarth. They gave their thoughts and observations to the 'faithful viewer' one last time.

- ▶ Murray Gold's piece, *The Wonder of Balloons* from *The Next Doctor*, was the *Adventure Calendar* treat on Saturday 12. That evening, the special BBC One idents began airing on television.



#### Left:

A special *Doctor Who* edition of *Time Out* magazine.

#### Left:

*Doctor Who Magazine's* coverage of the Tenth Doctor's final story.



**Right:**

The TARDIS back on the Powell Estate.



► Bernard Cribbins featured on ITV1's *The Alan Titchmarsh Show* on Monday 14, while the fiery confrontation between the Master and the Doctor from *The End of Time* Part One aired in STV's daytime magazine programme, *The Hour*.

► On the *Adventure Calendar*, David Tennant, Julie Gardner and Russell T Davies delivered a "Merry Christmas" greeting from the TARDIS set on Tuesday 15. The *Western Mail* carried an interview with Davies under the title *My last Dr Who episodes? Just imagine all your presents rolled into one...* where the writer commented of *The End of Time*: "I feel like I'm on top of

a secret and I want everyone else to join in. I want the kids to see it, I want the fans to see it and I want the families to sit down and see it." That day's *Blue Peter* saw a pre-recorded item where presenter Joel Defries tracked David Tennant down and gave him a gold *Blue Peter* badge; this had been recorded at the same time as Tennant's contribution to the programme's Smile campaign which had aired in late November. Catherine Tate then appeared on *The One Show*, reiterating her enjoyment of working on *Doctor Who* with Tennant.

► Meanwhile at 6.30pm that evening at the Princess Anne Theatre of BAFTA's



Piccadilly venue, journalist Caitlin Moran presented a discussion with Julie Gardner and Russell T Davies under the title *The Regeneration of Doctor Who*. Illustrated with clips from numerous episodes, the executive producers discussed how they had brought the show back and the art of storytelling, as well as referring to a forthcoming scene of John Simm gnawing on some bones. They were delighted that the time had been right to achieve so much and to turn *Doctor Who* into a high-quality super-brand for the BBC.

- ▶ A full trailer for *The End of Time* began running on BBC TV from around 10pm on the evening of Wednesday 16 – the same time as the *Doctor Who*-themed edition of *Never Mind the Buzzcocks* was shown on BBC Two.
- ▶ *Doctor Who* was part of BBC One's *Breakfast's Christmas TV Shows Review* on the morning of Thursday 17. Claire Bloom was interviewed by Damian Whitworth in *The Times* that morning, with the actress carefully briefed about what she could and could not say about her role in *Doctor Who*. "Possibly his mother, possibly not," explained the veteran actress. "Someone who appears and basically gives him the bad news. A seer, a prophetess. Also she is somehow there as a protectress. But that's more in what I tried to do than in the script. The scripts are very, very complicated."
- ▶ Later on Thursday 17, BBC News ran an interview which Lizo Mzimba had recorded with Tennant on the

TARDIS set back in May about how he felt about leaving the role he loved so much. Part of this interview appeared on BBC One's *Six O'Clock News*, showing John Simm working on the Gate Room set. "It completely fulfils everything I hoped it would," was how Tennant described the "incredible scripts. It was very emotional to read them for the first time." Preview clips of the Silver Cloak and the Doctor/Master confrontation were shown as Tennant observed that his final line was "absolutely perfect".

- ▶ The press screening for *The End of Time* Part One – a print which concluded with the Master's laughter and so did not reveal the Time Lords – was held in Studio 8 at Television Centre on the night of Thursday 17. In attendance were Catherine Tate, David Harewood, Claire Bloom, Alexandra Moen and Steven Moffat, along with BBC Director-General, Mark Thompson... plus two Cybermen, two Ood and a Judoon. After the screening, Russell

**Below:**  
Wilf and  
his gang.







**Above:**  
The Master  
borrows the  
Brig's uniform.

T Davies, John Simm and Bernard Cribbins took to the stage to answer questions, apologising for the absence of David Tennant who was shooting an NBC pilot entitled *Rex Is Not Your Lawyer*, in Los Angeles. "It's the end for us, but not the end for *Doctor Who*," announced Davies, before commenting of Moffat's forthcoming series, "I've read some of the scripts – they are beyond brilliant – I can't tell you what thrills and darkness and comedy you've got to come." One young attendee asked Davies, "Did you meet the Doctor, or did you just make him up?" with Davies commenting, "I was lucky. I was just asked by the BBC to look after him."

- ▶ An exclusive extract from *Who on Who?* was made available on Friday 18 via the *Adventure Calendar*. In *The Daily*

*Telegraph*, Russell T Davies recalled the last few years in *Doctor Who's* given me the time of my life and commented, "I will miss this job, so very much. And that's the perfect time to leave."

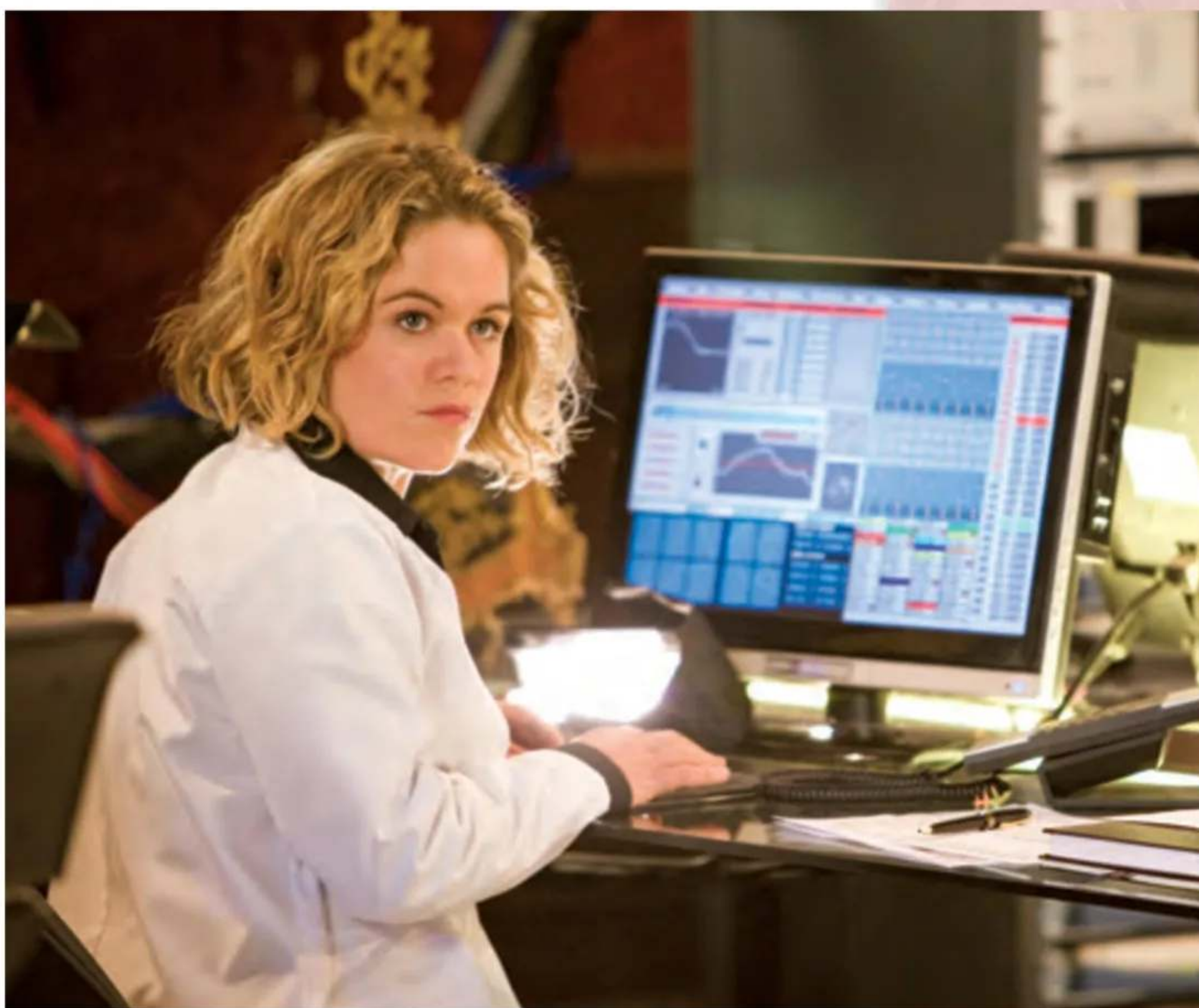
- ▶ Saturday 19 December saw a *Doctor Who* mini-magazine presented in the *Daily Mirror* as well as an article by Mark Jefferies titled *Doctor Who Tennant sheds tears as he exits the show*. In *The Times*, Caitlin Moran presented the top 10 of Russell T Davies' favourite *Doctor Who* moments. In the same paper, *Doctor Who* was also judged as number five in *The top 50 TV shows of the Noughties*. Numerous interviews with Davies appeared in publications such as *The Daily Telegraph* (*Dr Who writer proud of 'job well done'*), the *Herald* (*It's Not The End of the World*) and the *Daily Post* (*End of an era for Doctor Who*).

- ▶ A preview of *The End of Time* was included on E24's look at Christmas viewing on Saturday 19 December, and on BBC One, and Catherine Tate mentioned the Special on *Saturday Kitchen*. Johnny Davis' year-long profiling of David Tennant formed the major interview *David Tennant: It just feels scary... all the time* in *The Observer* on Sunday 20. In *The Independent*, Matthew Sweet discussed the phenomenon of the show over the years in *Just what the Doctor ordered: How David Tennant's Time Lord saved Auntie*. *Sprout of this world* was the title accompanying the first sight of the Vinvocci in the *News of the World*. On BBC Two, the Doctor meeting Ood Sigma and his face-off with the Master were both shown on *Something for the*



*Weekend*. CBBC's *Newsround* carried a brief report on *The End of Time* press launch on Sunday 20 with the Doctor/Master confrontation and comments from Davies ("It's exciting and tears as well"), Catherine Tate, John Barrowman and Bernard Cribbins.

- ▶ The *Adventure Calendar* item on Monday 21 was Tennant, Davies and Gardner discussing their perfect Christmas, with Tennant deciding that his would be for him, John Simm and Bernard Cribbins to be on TV on Christmas Day at 7pm. *What do we know about The End of Time?* asked Ed Hagan in *The Guardian* as he studied the available evidence, while David Tennant explained that Christmas TV meant a lot to him in *David Tennant: why I'll miss playing Doctor Who at Christmas* in *The Daily Telegraph*. Scott Matthewman made *Doctor Who* his first choice in *The pick of Christmas television* in *The Stage*, *David Tennant reveals how Doctor Who changed his life forever* by Nathan Bevan appeared in the



*Western Mail* and local actress Tracy Ifeachor was the subject of the *Plymouth Herald's Plymouth girl in Doctor Who*. Catherine Tate made reference to working with David Tennant on *Doctor Who* when promoting her Christmas Special on ITV1's *This Morning*. Promotion of the Special featured on the Colin Murray show on Radio 5 Live in the afternoon. David Tennant had also recorded a series of bedtime stories for the BBC's CBeebies channel, which started on Monday 21 and ran through to New Year's Eve.

**Above:**

Addams minus her green spikes.

**Left:**

The prophecy of the Ood.



- ▶ BBC One Wales screened *Ruth Jones' Christmas Cracker* with Russell T Davies on Tuesday 22 December.
- ▶ The BBC Press Office released an item about June Whitfield's appearance in *The End of Time* on Wednesday 23. Whitfield was also the subject of a syndicated item from the Press Association, while other press items



## THE END OF TIME

STORY 202

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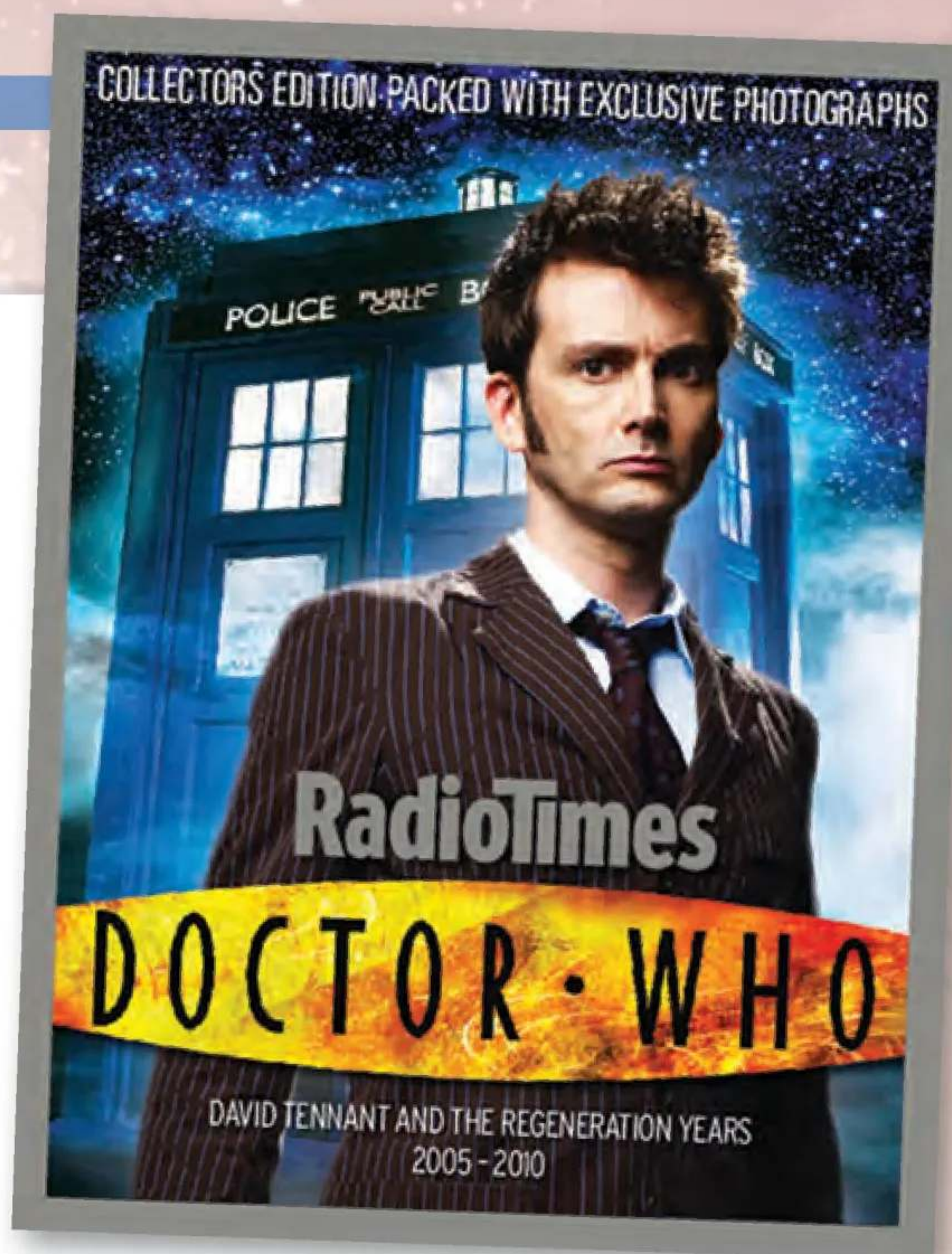
'DAVID TENNANT EXPLAINED IN  
THE DAILY TELEGRAPH THAT  
CHRISTMAS TV MEANT A LOT TO HIM.'



included *Who's that? Oh no, it's Catherine Tate returning to the Tardis...* in the *Daily Mail*, *Carry on, Doctor!* as June Whitfield pinched David Tennant's bum in *The Sun*, John Simm interview: *Who's the baddie?* by John Preston in *The Daily Telegraph*, *Famous faces join Doctor Who for final David Tennant episodes* in the *South Wales Evening Post* and Branksome-based *Hi-de-Hi* actor Barry Howard appearing in *Christmas Doctor Who* in the *Bournemouth Echo* ("I got all of four lines – it literally is a 'blink and you'll miss me'. My agent put me up for it and by the time I got to do it, they'd whittled it down to several lines. I felt a bit of a fraud.").

► *All the highlights for TV this Christmas* by Sarah Dempster promoted *The End of Time* in *The Guardian*, also on Wednesday 23. The successful revival of Saturday night TV was the subject of the paper's *Doctor Who's departing Davies reveals debt to Pop Idol* by Stephen Brook and Peter Robins. The extract of Minnie cuddling the Doctor was shown on ITV1's *This Morning* during an interview with June Whitfield at 10.35am ("He's so thin, it's very difficult to find the bottom"), while Bernard Cribbins featured that night on BBC One's *The One Show* with the clip of him and Tennant in the TARDIS; he commented that Part One, which he had seen, was "rather dark" and that he had not seen Part Two.

► By Christmas Eve, the first *Radio Times* for 2010 was now on sale, giving readers the opportunity to phone in an order for a lavish 164-page souvenir entitled *Radio Times: Doctor Who* –



**Left:**

A *Radio Times* collectors' edition covering the David Tennant years.

2005-2010 which showcased much of the listing magazine's startling imagery from the show. *Doctor Who* was a *Pick of the Day* ('It's the big one') for Lorraine Thurlow and Jane Simon in the *Daily Mirror*, while Bernard Cribbins was interviewed by Steve Hendry in the *Daily Record* (*Veteran star Bernard Cribbins finds new audience thanks to Doctor Who*).

► The daily treat from the *Adventure Calendar* for Christmas Day itself was an extract from the commentary for Part One, due to go online that evening. Interviews with David Tennant, Catherine Tate and John Simm were aired on Radio 5 Live in the morning, while the *Daily Star* promoted that day's offering and Peter Robins delivered *Doctor Who: The End of Time* – the verdict in *The Guardian*, declaring 'this didn't need to be a Christmas story in the way that previous Christmas *Doctor Whos* have. And it did need to leave you desperately wanting more.'



# Broadcast

- ▶ *The Wedding of Sarah Jane Smith* was repeated on BBC One at 11.15am on Christmas Day, and then *The End of Time* Part One was screened on BBC One and BBC HD at 6pm, running against ITV1's *Emmerdale*.
- ▶ The BBC One broadcast of *The End of Time* Part One achieved a high audience, with the episode attracting 11.57 million on BBC One, along with 0.47 million on BBC HD, amounting to over double the audience of its ITV competition. Well over half-a-million viewers then switched over to BBC Three for the hour-long *Doctor Who*

*Confidential* entitled *Lords and Masters* which earned an AI of 82; this was screened on BBC HD at 8pm. The opening two minutes of Part Two were also made available on the website.

- ▶ David Tennant and Catherine Tate could be seen together again in *Nan's Christmas Carol* at 10.30pm on BBC One, and at 3am the episode was covered on digital radio in BBC 7's *Doctor Who: The Commentaries*.
- ▶ The media began Boxing Day with the news that the BBC had taken nine of the 10 top slots on Christmas Day. The



'DAVID TENNANT ASKED  
ONLOOKERS NOT TO REVEAL  
THE NATURE OF THE "VERY SPECIAL"  
SCENE HE WAS RECORDING'

appeal of David Tennant was discussed by Alexandra Moen in the *Daily Mirror's The new Who? He's more of a junior Doctor* by Charlotte Ward, while in the same publication the outgoing and incoming Doctors were compared in *Out with the Old, In with the Who* by Sara Wallis and Jon Horsley. *Noughties but nice: Entertainment highlights of the past 10 years* in the *Daily Mail* saw Paul Connolly rank *Doctor Who* at number eight in the TV listings. Over in *The Times*, Tim Teeman's review in *A dark Christmas in the Square – and in the Tardis* declared, 'If you're an occasional viewer of *Doctor Who*, all

that noise and dense plot may have left you grasping for immediate internet, or expert, back-up.'

- ▶ Apologising for their over-exposure, Tennant and Tate stood in for Jonathan Ross on Boxing Day from 10am to 1pm on Radio 2 with Bernard Cribbins and Peter Davison – who played the Fifth Doctor – as guests. Tennant's performance as Hamlet was broadcast on BBC Two that evening. *The End of Time* Part One was screened by BBC America, followed by a 10-minute edition of *Doctor Who: An Inside Look* in which David Tennant,





**Above:**  
The Doctor  
selects his  
weapon  
of choice.

John Simm and Russell T Davies explained the background to the Ood and the Master.

- ▶ A *Big Boo for Doctor Who* cried Kevin O'Sullivan of the *Daily Mirror* on Sunday 27, while in *The Sunday Times* arts editor Richard Brooks commented on *The End of Time*'s overnight ratings getting 'just 10m viewers' in *Doctor Who* fails to top Christmas TV ratings. In *The Independent* on Sunday, Nina Lakhani's piece *Tennant pays tribute to 'Doctor Who' heroes as he bows out* carried comments from the departing star about his love for the show. David Tennant's appearance on *Desert Island Discs* – recorded in November – was broadcast on Radio 4 at 11.15am,

with Tennant commenting of his time as the Doctor, "It's been the most wonderful four years I could imagine." There was a further chance to see *The End of Time* Part One (with an optional commentary) at 7pm on BBC Three. *Doctor Who* was featured in Channel 4's *The Greatest TV Shows of the Noughties* where it was ranked third. Catherine Tate and John Simm delivered comments alongside David Tennant, who delighted in "five years of *Doctor Who* being part of British culture again".

- ▶ John Simm answered the *Big Questions* in his trailer on the *Adventure Calendar* offering for Monday 28. Tom Sutcliffe admitted to not being a fan of the series when he reviewed the Christmas episode in *The Independent* but conceded that there were 'some nice jokes in the early section'. In *The Daily Telegraph* the verdict of Andrew Pettie was that 'the true brilliance of *Doctor Who* can only be felt if you're experiencing it in the company of wide-eyed seven-year-olds. A bit like Christmas, in fact.' The *Daily Mail* focused on an attack made on the BBC the previous day by Conservative MP Nigel Evans about David Tennant making 75 appearances on the BBC in the three weeks from 14 December to 3 January in *How Doctor Who (with a little help from Hamlet) took over the BBC*.
- ▶ *Who on Who?* was premièred at 5pm on Radio 2 on Tuesday 29. On Channel 4 that night, the edition of *Alan Carr: Chatty Man* featuring David Tennant and Catherine Tate aired, offering viewers a chance to see Alan travelling



by TARDIS; this had been recorded in late November and included the scene of the Master with the captured Doctor from the start of Part Two.

► *The Guardian* carried comments from Tennant on his final episode on Thursday 31, with John Plunkett's *David Tennant bows out as Doctor Who*. David Tennant featured on BBC One's *Breakfast* at 8.45am on New Year's Eve where he discussed leaving the programme and a clip of Donna menaced by the multiple Masters was shown. Tennant then moved onto Radio 5 Live where he chatted to Rachel Burden on the breakfast phone-in from 9.05am, and spoke to listeners around promotion for the next day's broadcast. When asked about the adventure he liked the most, he commented, "I think my favourite's tomorrow night's one. It's a bit of

a cracker." After this, Tennant spoke to Mollie Green on BBC WM's *Mornings with Joanne Malin* and then pre-recorded an exit interview with Lizo Mzimba.

► *Twelve million to watch Tennant exterminated* declared *The Sun* on New Year's Day, predicting the audience for that night's show. BBC One repeated *The End of Time* Part One at 12.55pm in readiness for its conclusion that evening, and attracted 2.24 million viewers. After this, BBC HD went into *Doctor Who* mode, screening *Planet of the Dead*, *Doctor Who Confidential: Desert Storm*, *The Waters of Mars* and *The End of Time* Part One from 2.35pm to 6.40pm, ready to air Part Two in tandem with BBC One. Lizo Mzimba's interview with Tennant was made available, with parts broadcast on the BBC One News at 5.40pm. Along with



**Left:**

Captain Jack unwinds at an alien bar.





THE END OF

“DAVID TENNANT SAID FAREWELL TO  
THE SERIES IN THRILLING YET  
EMOTIONAL STYLE.”



behind-the-scenes shots in the Gate Room, Tennant referred to the note which he wrote to Matt Smith about the role in which he said that being the Doctor was “the greatest part. You get to do everything and be everything, and you get to save the universe on a weekly basis. And it doesn’t get much better than that.”

- ▶ “This is the Doctor,” announced Tennant’s voice in place of the BBC One continuity announcer at 6.40pm on 1 January 2010 over the last broadcast of the Christmas ident, “and now the end of time is nigh. The Master is in control. The Time Lords are returning. And it’s time to face the final battle.”
- ▶ *The End of Time* Part Two ran against editions of *Emmerdale* and *Coronation Street* on ITV1, but again performed brilliantly. *Doctor Who* easily won its time slot on BBC One, making it number one on the week’s TV chart.



**Above:**

A Slitheen pops out to the bar.

**Left:**

Not so powerful now.

11.79 million watched on BBC One, with a further 0.48 million tuning in on BBC HD. The accompanying edition of *Doctor Who Confidential*, *Allons-y!*, then ran on BBC Three and BBC HD immediately after the first appearance of Matt Smith’s new Doctor, attracting over a million viewers. BBC Three continued with a *Doctor Who’s Greatest Moments* repeat at 8.55pm, by which time the regeneration was reported on BBC One’s News.

- ▶ At midnight in the USA, BBC America embarked upon a marathon 46-hour selection of episodes from *The Christmas Invasion* onwards, concluding on Saturday 2 January with its première of *The End of Time* Part Two.
- ▶ The first reviews of Part Two started to come in. Andrew Pettie declared that ‘David Tennant said farewell to the series in thrilling yet emotional style’ in *The Daily Telegraph*’s *In a blaze of special effects, this Time Lord’s time was up*. Stephen Brook of *The Guardian*



admitted, 'I haven't cried watching *Doctor Who* since Adric [the Doctor's companion] died on the freighter battling the Cybermen', in *Doctor Who* regenerates – were you heartbroken?. Over at the *Daily Mail*, Charlotte Spratt's verdict was that the final episode was 'emotional, and slightly self-indulgent' in *David Tennant says an emotional farewell to Doctor Who as Matt Smith steps into the Tardis*. In *The Times*' After all this time, our hero is seen off by a Womble, Caitlin Moran felt that 'all stops were pulled out to honour the show that, under the departing writer-producer Russell T Davies, has become both

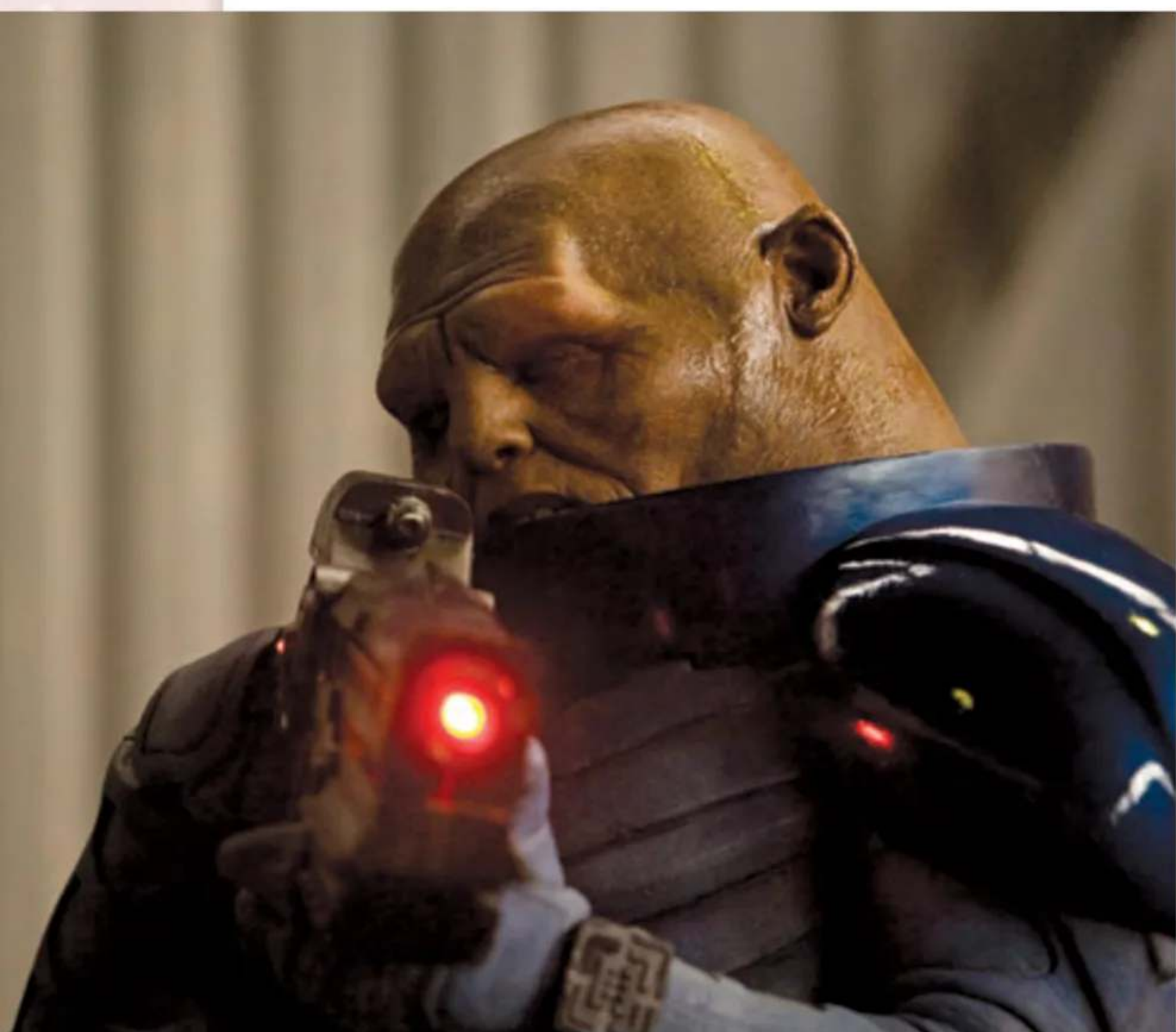
massive cash cow and creative rallying point, at the BBC. And quite rightly so, really' in her review. Mark Lawson in *The Guardian* noted both that 'Tennant has brought a proper tragic force to the part, even during the final episode' and 'Davies's final script was typical of the depth and intelligence he has brought to the new incarnation of the show' in *Doctor Who: To be, or to regenerate – that was the question*. The supposed 'surge in electricity consumption' at 7.55pm when *Doctor Who* viewers went to make the tea was noted in *The Sun's Doctor Brew* by Cara Lee and Robin Singh. *David*

**Right:**

Rassilon leads the Time Lords to battle.







*Tennant's Doctor Who swansong watched by 10 million viewers declared Georgina Littlejohn in the Daily Mail.*

- ▶ In the USA, *The End of Time* Part Two set a new record for BBC America with 1.5 million viewers, while both episodes of the story screened on Canada's SPACE. Prime in New Zealand scheduled the episodes for Sunday 7 and 14 February, with ABC1 in Australia running a week behind.
- ▶ The podcast for the episode from the departing executive producers was broadcast by BBC Radio 7 at 2.30am in the morning, while BBC One repeated Part Two at 3.40pm on Sunday 3 January.
- ▶ 'It wasn't a great start. Or a great end' was Jim Shelley's negative view of *The End of Time* in the *Daily Mirror's* *David Tennant's Doctor Who farewell was spoiled by Timothy Dalton's Time Lords* on Monday 4. Meanwhile, *The Sun*

revealed how viewers had complained to the BBC about the Doctor's apparent relief at not having ginger hair after his regeneration. In the *Daily Telegraph*, journalist Maxton Walker recalled his day working with Marie Jones and Simon Wicker at The Mill on the story's special effects.

- ▶ The National Television Awards shortlist, revealed on Tuesday 5 January, confirmed David Tennant's nomination for Best Drama Performance and *Doctor Who's* appearance in the Best Drama category. Wednesday 6 saw the BBC comment on the 140-odd complaints about the supposed insult to people with ginger hair: "We would like to reassure viewers that *Doctor Who* doesn't have an anti-ginger agenda whatsoever. This was a reprise of the line in *The Christmas Invasion*... when David Tennant discovers that he's

#### Left:

A dumpling with a gun.

#### Below:

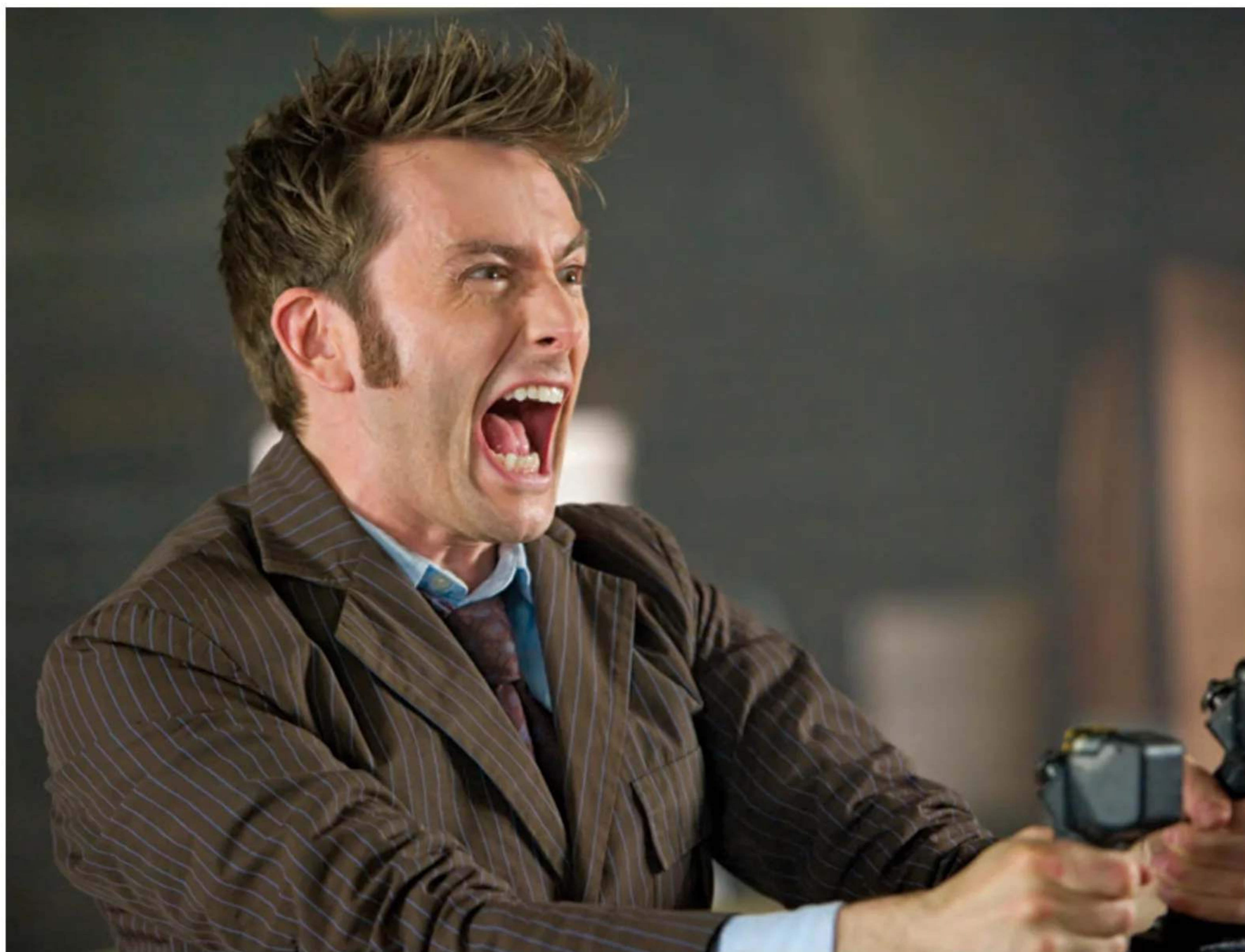
The Ood have some bad news for the Doctor.





**Right:**

The Doctor powers the *Hesperus* down towards the Earth.



not ginger, and here he is, missing out again – disappointed he’s still not ginger.” A clip of *The End of Time* featured on BBC Two’s *Newsnight* on Thursday 7.

▶ “David Tennant was the best Doctor ever... having watched *Doctor Who* for over 25 years, I was moved to tears,” wrote Ric Parkinson of Grantham to *Radio Times* in the issue published on Tuesday 12, while Friday 15 found Catherine Tate discussing the ‘regeneration’ from the recent Specials on BBC One’s *Friday Night with Jonathan Ross*.

▶ “We are very lucky. We’ve had a golden time,” observed Russell T Davies of his tenure alongside Julie Gardner

on *Doctor Who*, at a time when money had been available and scheduling had made the show a success once again, while in *Doctor Who Magazine* he added, “I’m looking forward to watching it as a viewer for the first time in 21 years. I can’t wait.”

▶ On Wednesday 20 January, ITV1 broadcast the National Television Awards ceremony live. David Tennant (“the greatest star traveller of them all”) presented the Star Travel Documentary award to Stephen Fry. After this, England football captain John Terry announced *Doctor Who* as Best Drama with a clip from the climax of *The End of Time* Part Two. David Tennant, Elisabeth Sladen, Bernard Cribbins and June Whitfield took the



stage, with Cribbins paying tribute to the production team: “The best I’ve ever worked with in British television, ever, ever, ever.”

▶ Sarah Brown, the then-Prime Minister’s wife, next announced Tennant as the winner of Best Drama Performance with the regeneration screened for the audience. “I’ve loved *Doctor Who* since I was tiny,” said Tennant in his acceptance speech, “I was slightly obsessed, never missed an episode. So, about five years ago when it became a more central part of my life, there was a fear it might have been some sort of anti-climax or disappointment. But because of the brilliant people who work on



**Left:**  
The greatest figure of Time Lord society.

it, Russell T Davies, Julie Gardner, the incredible cast who I’ve worked with over the last five years and the exceptional people who make the show down in BBC Wales, because of that the whole thing exceeded my expectations. And that’s due in no small part to the incredible audience that we’ve enjoyed. Thank you all so much. Thank you for watching. The great joy for me is that the show goes on now, and that I get to sit back at home and not know what’s happening next. And we have the brilliantly skilful Matt Smith, Karen Gillan and Steven Moffat taking over which is going to be fantastic. I can’t wait. So, if you’re a kid who’s fallen in love with *Doctor Who* recently like I did then, or if you’re a grown-up kid who loves *Doctor Who* now like I have always done, or even if you just tune in now and again, thank you very, very much. I’ve had a blast. Thank you.”

**Left:**  
Book signings for *A Journal of Impossible Things*.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
<b>The End of Time Part One</b>	Friday 25 December 2009	6.00pm-7.00pm	BBC One/BBC HD	59'36"	12.04M (1st)	87
<b>The End of Time Part Two</b>	Friday 1 January 2010	6.40pm-7.55pm	BBC One/BBC HD	72'37"	12.27M (1st)	89

REPEAT TRANSMISSION

<b>The End of Time Part One</b>	Friday 1 January 2010	12.55pm-1.55pm	BBC One	59'36"	2.24M	90
<b>The End of Time Part Two</b>	Sunday 3 January 2010	3.40pm-4.55pm	BBC One	72'37"	1.91M	89



# Merchandise

## Right:

The impressive *Regenerations* DVD box set, including *The End of Time*.



**T**he expanded volume of Russell T Davies and Benjamin Cook's *Doctor Who: The Writer's Tale – The Final Chapter* was released on Thursday 14 January 2010, with new material detailing the writing of *The End of Time*.

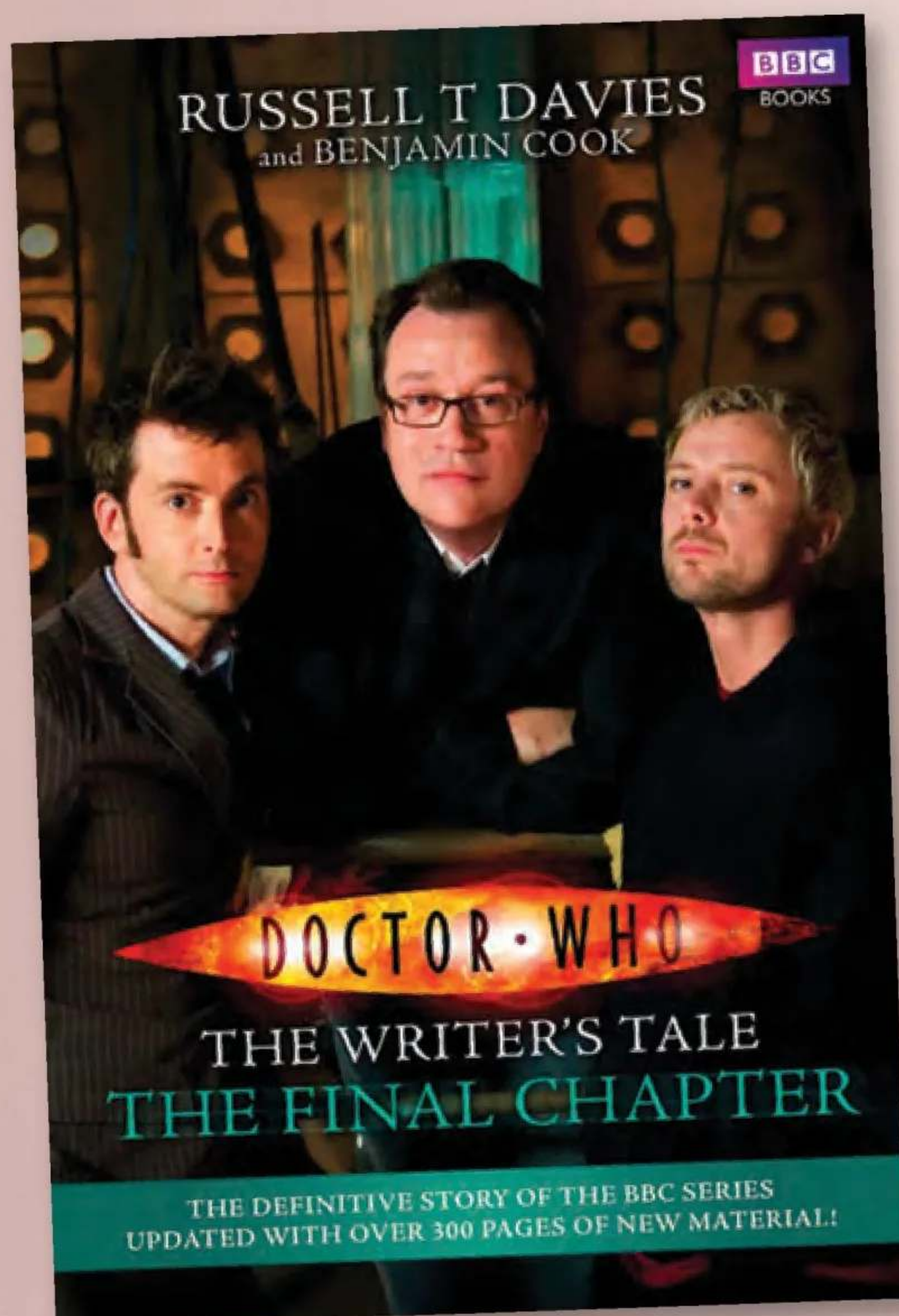
*The End of Time* was released on DVD/Blu-ray as part of *The Complete Specials* box set in January 2010. The five-disc set contained the following special features: *Doctor Who at the Proms*, *Doctor Who Confidential*, David Tennant Video Diary – the Final Days, BBC idents, audio commentary, Russell T Davies introductions to deleted scenes, deleted scenes, *Doctor Who* at Comic-Con 2009. *The End of Time*, along with *The Waters*

of Mars was also part of *The Winter Specials* box set, released in January 2010. *The Complete Specials* was reissued on DVD in August 2014.

*The End of Time* DVD was given away with *The Sun* newspaper in December 2010. It was also included in issue 56 of GE Fabbri's *Doctor Who – DVD Files* published in February 2011. In June 2013,

## Right:

Russell T Davies' updated book *Doctor Who: The Writer's Tale – The Final Chapter*.



## Far right:

Character Options' figures of Rassilon and the Master.







2|entertain released a *Regeneration* DVD box set limited to 10,000 individually numbered units. The collection, adorned with photography from across each era, featured detailed and informative accounts of each regeneration as well as each Doctor's iconic regeneration episode. Later, in September 2013, *The End of Time* featured as part of *The Monster Collection: The Master* DVD set, and could also be found on the *Doctor Who: The Complete Series 1-7* Blu-ray box set in November 2013. *The End of Time* was included as part of *The 10 Christmas Specials* DVD/Blu-ray box set, released by BBC Worldwide in November 2015. This special limited-edition set contained all 10 Christmas Specials plus a set of five graphically illustrated Christmas cards, exclusive bonus features and an accompanying booklet.

Incidental music from the episodes was included on Silva Screen's two-CD original television soundtrack *Doctor Who Series 4 The Specials*, released in October

2010. Music from the two episodes was also included on the four-disc edition of Silva Screen's *Doctor Who: the 50th Anniversary Collection* in December 2013, the two-disc edition in February 2014, and later in September/November 2014 on the 11-disc release of the *50th Anniversary Collection*, also known as the 'TARDIS Edition'.

In January 2010, Character Options reissued six of the Time Squad figures (the Tenth Doctor, Cyberman, Weeping Angel, Sontaran, Clockwork Robot, Ood), with each pack containing a part to make a seventh figure of the Master from *The End of Time*. Character Options also issued a sonic screwdriver set from *The End of Time*. In February 2010, Character Options issued a 5" Master action figure. A figurine of Rassilon was released as part of Eaglemoss' *Doctor Who Figurine Collection* in issue 11, published in January 2014.

An *End of Time* poster was available from Pyramid Posters in February 2010. ■



**Left:** Special Christmas ident for BBC One, part of the DVD extras.

**Left:** Eaglemoss' figurine of Rassilon.



# Cast and credits

CAST

**David Tennant** ..... The Doctor  
**John Simm** ..... The Master  
and  
**Bernard Cribbins** ..... Wilfred Mott  
with  
**Timothy Dalton** ..... The Narrator [1]/Lord President [2]  
**Catherine Tate** ..... Donna Noble  
**Jacqueline King** ..... Sylvia Noble  
**Billie Piper** ..... Rose Tyler [2]<sup>1</sup>  
**Camille Coduri** ..... Jackie Tyler [2]<sup>1</sup>  
**John Barrowman** ..... Captain Jack Harkness [2]<sup>1</sup>  
**Freema Agyeman** ..... Martha Smith-Jones [2]<sup>1</sup>  
**Noel Clarke** ..... Mickey Smith [2]<sup>1</sup>  
**Elisabeth Sladen** ..... Sarah Jane Smith [2]<sup>1</sup>  
**Jessica Hynes** ..... Verity Newman [2]<sup>1</sup>  
**Claire Bloom** ..... The Woman  
**June Whitfield** ..... Minnie Hooper

**Thomas Knight** ..... Luke Smith [2]<sup>1</sup>  
**Russell Tovey** ..... Midshipman Frame [2]<sup>1</sup>  
**David Harewood** ..... Joshua Naismith  
**Tracy Ifeachor** ..... Abigail Naismith  
**Sin  ad Keenan** ..... Addams  
**Lawry Lewin** ..... Rossiter  
**Joe Dixon** ..... The Chancellor [2]  
**Julie Legrand** ..... The Partisan [2]  
**Brid Brennan** ..... The Visionary [2]  
**Alexandra Moen** ..... Lucy Saxon [1]  
**Karl Collins** ..... Shaun Temple  
**Krystal Archer** ..... Nerys [2]  
**Teresa Banham** ..... Governor [1]  
**Barry Howard** ..... Oliver Barnes [1]  
**Allister Bain** ..... Winston Katusi [1]  
**Simon Thomas** ..... Mr Danes [1]<sup>1</sup>  
**Sylvia Seymour** ..... Miss Trefusis [1]  
**Pete Lee-Wilson** ..... Tommo [1]  
**Dwayne Scantlebury** ..... Ginger [1]

Right:  
Crew members  
restrain the  
Master for  
a scene.







**Lacey Bond** ..... Serving Woman [1]<sup>1</sup>  
**Lachele Carl** ..... Trinity Wells  
**Paul Kasey** ..... Ood Sigma  
**Ruari Mears** ..... Elder Ood  
**Max Benjamin** ..... Teenager [1]<sup>1</sup>  
**Silas Carson** ..... Voice of Ood Sigma [1]<sup>2</sup>  
**Brian Cox** ..... Voice of Elder Ood [1]<sup>2</sup>  
**Nicholas Briggs** ..... Voice of Judoon [2]  
**Dan Starkey** ..... Sontaran [2]<sup>1,2</sup>  
 and introducing  
**Matt Smith** as The Doctor [2]<sup>1</sup>

<sup>1</sup> Not credited in *Radio Times*

<sup>2</sup> Not credited on DVD

## UNCREDITED

**8 Unknown** ..... Salvation Army Band  
**Christopher Miller, Pooja Sharma** .... Passers-by  
**Steve Bailey** ..... Passer/Black Cab Driver  
**Gerald Sleith** ..... Father Christmas  
**Jill Alexandra, Sandra Scott** ..... Potential Mums

**Claire Brice, Natalie Brown** ..... Potential Daughters  
**Ben Ashley** ..... Little Girl's Dad  
**Victoria Balster** ..... Little Girl's Mum  
**Lavana Brown, Joe Gibbs, Darren Rodgers** ..... Teenagers  
**Alphaeus Daniel, John Sheppard, Gary Devonish, Lorna Edwards, Marcus Elliott, Rowena Ferguson, Theresa Gadd, Andrea Griffiths, Vivek Macwana, Sian Williams, Marsha Mcleod, Charlie Potheary, Amy Rooke, Lorna Wellls, Oskar Gustafson, Emeka Wabara Henry** ..... Passers-by  
**Katie Gear** ..... Little Girl  
**23 Unknown** ..... Children's Choir  
**Dominic Neville** ..... Choir Master  
**James Neville, Tim Nelson** ..... Adult Choir Members  
**Jon Davey, Matthew Doman, Kevin Hudson, Andy Jones, Claudio Laurini, Sean Saye, Richard Tunesi, Joe White** ..... Ood  
**Ian William George, John Childs** ..... Footmen  
**Nick Rogers** ..... Photographer  
**Lucea Eldemire, Maria Gay, Lisa Henderson, Deita Hubbard, Tracy Scott** ..... Prison Guards  
**Mohamoud Adan, Darius Walker, Andrew Marchant** ..... Male Technicians  
**Nicci Sidney** ..... Miss Collins

## Left:

John Simm takes notes from director Euros Lyn.

## Below:

Filming the Visionary.







**Above:**  
Christmas at the Noble house is interrupted by a film crew.

**Matthew Doman, Tyrone Jackson, Keith Wheeler** ..... Guards  
**Phil Sutton** ..... Driving Double for Oliver Barnes  
**Angharad Baxter** ..... OAP (Sally)  
**David Bristowe, Shirley Bristowe, Maureen St Lois, Harry Persaud, Keith Rose** .....  
 ..... OAPs (inc Bobby)  
**Jimmy Mack** ..... Serving Man  
**Unknown** ..... Stunt Double for The Master  
**Jason Weeks** ..... Xmas Eve Drunk  
**Hets P, Robert Price, Lucy Page, Liam Dixon** ...  
 ..... Xmas Eve Office Workers  
**Anne Lyken Garner** ..... Cafe Staff  
**Victoria Alderwick, Michelle Ford, Jayesh Harji, Helena Harrison, Oliver Hopkins, Azhar Miah, Darren Rees** ... Xmas Eve Passers-by  
**June Campbell** ..... Traffic Warden  
**Paul Herbert** ..... Stunt Double for the Master  
**Tony Lucken, Marlow Warrington Mattei** .....  
 ..... Stunt Guards

**Martin Bridgeman, Kieron Prosser, Jerome Reid, Scott Winter, Matthew Doman, Tyrone Jackson, Keith Wheeler, Siviu Niscoveanu, Robin Bower, Chris Ilston** ..... Guards  
**Roger Haynes** ..... President Obama  
**Dennis Gregory, Ian Hilditch** ..... FBI  
**Simone Bennett, Richard Atkin, Keena Anderson, Brian Bowen, Kenesha Brown, Sam Cleasby, Levi Crosdale, Kevin Dawkins, James Elworthy, Ian Wilson, David Horgan, Rebecca Ingram, Sophia Al Janabi, Hana Lewis, Rick Manning, Lisa Morris, Faye Louisa Noriega, Liz Parry, Mustaqeem Rajwani, Max Rodziewicz Wilson, Chris Barber, Ollie Bryan, Philip Cook, James Mustoe, Siviu Niscoveanu, Joe Reid, Steve Roberts, Andrew Window, Jason Hayes, Richard Oxenham** ..... Journalists  
**Nigel Atkins, Nicholas Barry, Bazz Littlefair, Gary Suller** ..... Camera Crew



**Silviu Niscoveanu, Richard Oxenham, Richard Tunesi, Lewis Till** ..... Doubles for The Master  
**Chris Barber, Ollie Bryan, Philip Cook, James Mustoe, Silviu Niscoveanu, Joe Reid, Steve Roberts, Andrew Window, Jason Hayes, Richard Oxenham** ..... Master Journalists  
**Joseph Djerkallis, Tyrone Bankinson, Sherron King, Jessica Rooney, Jeanie Gold, Sherene Skinner, Corinne Bardin, Spirit Fiya Warrior, Sharon Atwal** ..... Neighbours  
**Gordon Taggart, Tom Park, Jamie Huggins, Geoff Widdowson, Stevee Davies, Philip Handley** ..... Master-sized Neighbours  
**Malcolm Grieve** ..... Weeping Man Time Lord  
**Elizabeth Morgan** ..... Double for Weeping Woman Time Lord  
**Anthony Leach, Pina Harrington, Roger Bailey, Harry Damsell, Andy Elvin, Eric Hartley** ..... Time Lords  
**Lewis Till** ..... Double for Vinvocchi Guard (Visored)  
**Lewis Till, Robin Bower** ..... Master Operatives  
**Siviu Niscoveanu, Lewis Till, John Childs** ..... Chiswick Masters  
**Lewis Till, Richard Oxenham, John Childs, Siviu Niscoveanu, Robin Bower, Richard Tunesi, Chris Ilston** ..... Master Guards (Visors down)  
**Gordon Seed** ..... Stunt Double for The Doctor  
**Richard Parry** ..... Hand Double for Rossiter  
**Richard Parry** ..... Hand Double for The Master  
**Nick Barton, Paul Bradley, Simon Davey, Gareth Evans, Suzanne Fredericks, Denzie Phipps, Anne Lyken-Garner, Eric Hartley, Maureen Wild, Dave Wong** ..... Time Lords  
**Chris Goding** ..... Hand Double for The Doctor  
**Alison Ball, Ingrid Bastable, Doreen Connor, Tim Driscoll, Farzin Gharvy, Leon Gocoul, Peter Small, Lyn Holbrook, Alan Medcroft, Marium Nundy, Shankari Raguvaran, Jonathan Mainwaring** ..... Neighbours  
**Jason Caplin** ..... White Man  
**Jason Collins** ..... Red Man  
**Zana Cousins, Nathalie Cuzner, Helen Lennox** ..... Robed Women

**Marcus Elliott, Jamie Wainwright, Chris Shalders** ..... Robed Men  
**Jake Applebee** ..... Barman  
**Scott Baker, Jon Davey** ..... Hath  
**Paul Kasey, Ruari Mears** ..... Slitheen  
**Sean Saye** ..... Sycorax  
**Joe White** ..... Judoon  
**Jimmy Vee** ..... Graske  
**Oliver Hopkins, Matthew Doman, Michael Green, Karl Greenword, Kevin Hudson, Andy Jones, Dominc Kynaston, Adam Sweet, Richard Tunesi, Claudio Laurini** ..... General Monsters  
**Sukhi Kaur** ..... Bookshop Staff  
**Damien Edwards** ..... 1st Customer  
**Felicity Hill, Matthew Jay, Laura Jenkins, Chris Jones, Azhar Miah, Elin Morgan, Gwen Wright, Leroy Henry, Ian Darlington Roberts, Bethlehem Darlington Roberts** ..... Other Customers  
**John Cecil** ..... Vicar  
**David Stock** ..... Best Man  
**Garry Lloyd-George** ..... Usher

**Below:**

The reality of filming the Doctor's spaceship fall.







'RUSSELL T DAVIES WANTED A FUNNY  
ESCAPE SCENE, WITH THE DOCTOR  
WHEELED AWAY STRAPPED TO A CHAIR.'



**Denzie Phipps** ..... Groom's Father  
**Michelle Meredith** ..... Groom's Mother  
**Gwen Jenkins** ..... Photographer  
**Laura Aberdeen, Charles Afele, Kwesi Gepi Attee, Duane Barnes, Laura Bridgwater, Darren Clarke, Endaf Davies, Kathryn Edwards, Mark Gottshalk, Antonia Harrison, Janine Henry, June Jackson, William Jackson, Channon Jacobs, Natalie Paisey, Tim Reid, Julie Shanahan, Lauren Smith, Carina Swaby, Melisa Swaby, Kodjo Tsakpo, Ollie Bryan, Dertinder Regazzoli** ..... Guests  
**Annabel Williams** ..... Child Bridesmaid

## CREDITS

Written by Russell T Davies  
 Producer: Tracie Simpson  
 Director: Euros Lyn  
 1st Assistant Director: Peter Bennett  
 [uncredited: Dan Mumford, Geoff Skelding, Nigel Watson [1]].  
 2nd Assistant Director: James DeHaviland  
 3rd Assistant Director: Heddi Joy Taylor [1,2<sup>3</sup>]  
 Location Manager: Gareth Skelding  
 Unit Manager: Rhys Griffiths [1,2<sup>3</sup>]  
 Production Co-ordinator: Jess van Niekerk  
 Production Secretary: Kevin Myers [1,2<sup>3</sup>]  
 Production Runner: Siân Warrilow<sup>3</sup>  
 Floor Runners: Tom Evans [1,2<sup>3</sup>], Chris Goding  
 [2 uncredited on 1], Nicola Brown  
 [1<sup>3</sup> uncredited on 2], Alison Jones<sup>3</sup>  
 Drivers: Wayne Humphreys<sup>3</sup>, Malcolm Kearney<sup>3</sup>  
 [uncredited: Bob Tamlyn, Sean Evans [2], Wyn Finney]  
 Asst Production Accountant: Carole Wakefield  
 Contracts Assistants: Lisa Hayward<sup>3</sup>, Kath Blackman<sup>3</sup>  
 Continuity: Non Eleri Hughes  
 Script Editor: Gary Russell  
 Camera Operators: Joe Russell, Alwyn Hughes  
 [uncredited: Dan Etheridge]  
 Focus Pullers: Steve Rees, Jamie Southcott  
 [uncredited: Duncan Fowlie [1], Mari Yamamura, Marcus Jennings]  
 Grip: Clive Baldwin [uncredited: Dai Hopkins [1],

Barry Reed [1], Martyn Jones]  
 Camera Assistants: Jon Vidgen<sup>3</sup>, Tom Hartley<sup>3</sup>  
 [uncredited: Alia Bianci, David Mills [1], Leanne Rene [1]]  
 Boom Operators: Jeff Welch [1<sup>3</sup>,2], Bryn Thomas  
 [1<sup>3</sup>,2] [uncredited: Elliott Gilhooly [2]]  
 Gaffer: Mark Hutchings  
 Best Boy: Peter Chester  
 Electricians: Steve Slocombe [1,2<sup>3</sup>], Clive Johnson  
 [1,2<sup>3</sup>], Ben Griffiths<sup>3</sup>, Jonathon Cox<sup>3</sup>  
 Stunt Co-ordinator: Lee Sheward  
 [uncredited: Paul Heasman [2]]  
 Stunt Performers: Gordon Seed<sup>3</sup>, Sarah Franzl<sup>3</sup>, Paul Herbert<sup>3</sup>, Tony Lucken<sup>3</sup>, Marlow Warrington Mattei<sup>3</sup>  
 Choreographer: Ailsa Berk  
 Chief Supervising Art Director: Stephen Nicholas  
 Associate Designer: James North  
 Art Department Coordinator: Amy Pope  
 Asst Art Department Coordinator:  
 Jonathan Marquand Allison [2<sup>3</sup>]  
 Standby Art Director: Keith Dunne [1,2<sup>3</sup>]  
 Standby Props: Phill Shellard [1,2<sup>3</sup>], Jackson Pope  
 [1,2<sup>3</sup>]  
 Design Assistant: Al Roberts [1<sup>3</sup>,2]  
 Concept Art Trainee: Lee Bryan<sup>3</sup>

### Below:

Preparing for Mickey and Martha's final scene.





Graphic Designer: Christina Tom<sup>3</sup>  
 Production Buyer: Ben Morris [1<sup>3</sup>,2]  
 Prop Buyer: Adrian Anscombe [1<sup>3</sup>,2]  
 Set Decorator: Julian Luxton  
 Storyboard Artist: Richard Shaun Williams [1<sup>3</sup>,2]  
 Property Master: Paul Aitken [1,2<sup>3</sup>]  
 Dressing Chargehand: Matt Wild<sup>3</sup>  
 Dressing Props: Phil Lyons<sup>3</sup>, Rhys Jones<sup>3</sup>  
 Props Driver: Tom Belton<sup>3</sup>  
 Props Dailies: Austin Curtis<sup>3</sup>, Ian Davies<sup>3</sup>,  
 Jayne Davies<sup>3</sup>, Matt Watts<sup>3</sup>  
 Standby Carpenter: Will Pope<sup>3</sup>  
 Standby Rigger: Keith Freeman<sup>3</sup>  
 Practical Electrician: Albert James<sup>3</sup>  
 Props Fabrication Manager: Penny Howarth<sup>3</sup>  
 Props Makers: Nicholas Robatto<sup>3</sup>, Jon Grundon<sup>3</sup>  
 Construction Manager: Matthew Hywel-Davies  
 Construction Chargehand: Scott Fisher<sup>3</sup>  
 Construction Workshop Manager: Mark Hill<sup>3</sup>  
 Scenic Artists: John Pinkerton<sup>3</sup>, John Whalley<sup>3</sup>,  
 Lou Bohling<sup>3</sup>, Steve Fudge<sup>3</sup>, Janine Little<sup>3</sup>  
 Carpenters: Chris Daniels<sup>3</sup>, Brian Jones<sup>3</sup>,  
 Joe Painter<sup>3</sup>, Mark Painter<sup>3</sup>, Chris Selley<sup>3</sup>,  
 Chris Stephens<sup>3</sup>, Nick Stephenson<sup>3</sup>,  
 Justin Williams<sup>3</sup>

**Below:**  
 Filming on  
 the set of  
 Naismith's  
 study.

Graphics: BBC Wales Graphics  
 Costume Supervisor: Lindsay Bonaccorsi  
 Assistant Costume Designer: Rose Goodhart  
 Costume Assistants: Barbara Harrington,  
 Louise Martin [uncredited: Maria Franchi,  
 Maire Jones, Sheenagh O'Mara [1],  
 Mandy Perriman, Claire Polydorou,  
 Holly Freeman]  
 Make-Up Artists: Pam Mullins, Cathy Davies,  
 Morag Smith [uncredited: Claire Pritchard-Jones  
 [2], Roz Wilkins, Alison Webb [2], Marie Doris,  
 Abi Brotherton [2]]  
 Prosthetics Designer: Neill Gorton<sup>3</sup>  
 Prosthetics Studio Manager: Rob Mayor<sup>3</sup>  
 Prosthetics Administration Manager:  
 Martina Hawkins<sup>3</sup>  
 Prosthetics Studio Co-ordinator: Kate Walshe<sup>3</sup>  
 Prosthetics Technicians: Alex Wathey<sup>3</sup>,  
 Pete Tindall<sup>3</sup>, Karen Spencer<sup>3</sup>, Darren Nevin<sup>3</sup>,  
 Valentina Visintin<sup>3</sup>, Valter Cosotto<sup>3</sup>, Gilles Paillet<sup>3</sup>,  
 Lauren Wellman<sup>3</sup>, Fiona Walsh<sup>3</sup>, Vikki Muse<sup>3</sup>,  
 Sarah Lockwood<sup>3</sup>, [uncredited: Tim Berry [1],  
 Jason Marsh, Sarah Astbury [2]]  
 SFX Co-ordinator: Paul Kelly<sup>3</sup>  
 SFX Supervisor: Danny Hargreaves<sup>3</sup>





SFX Technicians: Henry Brook<sup>3</sup>, Dan Bentley<sup>3</sup>, Gareth Jolly<sup>3</sup>  
 SFX Trainee: Felix Rowberry<sup>3</sup>  
 Casting Associate: Andy Brierley  
 Casting Assistant: Alice Purser [1,2<sup>3</sup>]  
 VFX Editor: Matt Mullins [1], Joel Skinner [2]  
 Assistant Editor: Carmen Roberts [1<sup>3</sup>,2], Lee Bhogal [1<sup>3</sup>]  
 Post Production Supervisors: Chris Blatchford, Samantha Hall  
 Post Production Co-ordinator: Marie Brown  
 Colourist: Mick Vincent  
 Online Conform: Mark Bright<sup>3</sup>, Matthew Clarke<sup>3</sup>  
 3D Supervisor: Jean Claude-Deguar<sup>3</sup>, Nicolas Hernandez<sup>3</sup>  
 3D Artists: Nick Webber [1<sup>3</sup>], Andy Guest [1<sup>3</sup>], Sam Lucas<sup>3</sup>, Neil Roche<sup>3</sup>, Edmond Kolloen<sup>3</sup>, Jean-Yves Audouard<sup>3</sup>, Will Pryor<sup>3</sup>, Wayde Duncan-Smith<sup>3</sup>, Jeff North<sup>3</sup>, Serena Cacciato [1<sup>3</sup>], Ruth Bailey<sup>3</sup>, David Jones<sup>3</sup>, Grant Bonser<sup>3</sup>, Bruce Magroune [2<sup>3</sup>], Matthew McKinney [2<sup>3</sup>], David Bennett [2<sup>3</sup>], Ross Stansfield [2<sup>3</sup>], Nick Bell [2<sup>3</sup>], Zahra Al Naib [2<sup>3</sup>]  
 Digital Matte Painters: Simon Wicker<sup>3</sup>, David Early<sup>3</sup>, Alex Fort [1<sup>3</sup>], Charlie Bennett<sup>3</sup>  
 2D Supervisor: Sara Bennett [1<sup>3</sup>], Murray Barber [2<sup>3</sup>]  
 2D Artists: Murray Barber [1<sup>3</sup>], Bryan Bartlett<sup>3</sup>, Greg Spencer<sup>3</sup>, Michael Harrison<sup>3</sup>, Arianna Lago<sup>3</sup>, Joseph Courtis<sup>3</sup>, Adriano Cirulli<sup>3</sup>, David Bowman<sup>3</sup>, James Moxon<sup>3</sup>, Lyndall Spagnoletti<sup>3</sup>, Julie Nixon<sup>3</sup>, Rosemary Chester<sup>3</sup>, Sara Bennett [2<sup>3</sup>], Martin Davison [2<sup>3</sup>], Frank Hanna [2<sup>3</sup>].  
 VFX Co-ordinators: Kamila Ostra<sup>3</sup>, Alex Fitzgerald<sup>3</sup>  
 On Set VFX Supervisor: Tim Barter<sup>3</sup>  
 Dubbing Mixer: Tim Ricketts  
 Supervising Sound Editor: Paul McFadden  
 Sound FX Editor: Paul Jefferies  
 Foley Editor: Will Everett [1,2<sup>3</sup>]  
 With thanks to the BBC National Orchestra of Wales  
 Conducted and Orchestrated by Ben Foster  
 Mixed by Jake Jackson  
 Recorded by Gerry O'Riordan  
 Crouch End Festival Chorus  
 Conducted by David Temple



**Above:**  
Close-ups  
of Rassilon.

Counter Tenor: Mark Chambers [2]  
 Original Theme Music: Ron Grainer  
 Casting Director: Andy Pryor CDG  
 Production Executive: Julie Scott  
 Production Accountant: Ceri Tothill  
 Sound Recordist: Julian Howarth  
 Costume Designer: Louise Page  
 Make-Up Designer: Barbara Southcott  
 Music: Murray Gold  
 Special Effects: Any Effects  
 Prosthetics: Millennium FX  
 Visual Effects: The Mill  
 Executive Visual FX Producer: Will Cohen<sup>3</sup>  
 Visual FX Producer: Marie Jones<sup>3</sup>  
 Visual FX Supervisor: Dave Houghton<sup>3</sup>  
 Editor: Philip Kloss  
 Production Designer: Edward Thomas  
 Director of Photography: Rory Taylor  
 Associate Producer: Catrin Lewis Defis  
 Executive Producers: Russell T Davies, Julie Gardner  
 BBC cymru wales  
[bbc.co.uk/doctorwho](http://bbc.co.uk/doctorwho)  
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# Profile

## TIMOTHY DALTON

Narrator/Lord President (Rassilon)

**T**imothy L Dalton-Leggett was born in Aled, Denbighshire, North Wales on 21 March 1946. Father Peter, a Manchester-born artist, was posted to Colwyn Bay in wartime, working in Intelligence for the Special Operations Executive. Captain Dalton-Leggett married American Dorothy Scholes in spring 1941. The family soon relocated to Belper, Derbyshire. Later, the teenage Dalton attended Herbert Strutt Grammar School and also joined the Air Training Corps.

Seeing *Macbeth* at 15 inspired him to act and on leaving school he joined the National Youth Theatre's summer tours.

He starred in their staging of *Little Malcolm and His Struggle Against the Eunuchs* at the Royal Court (1966), while his performance as Diomedes in *Troilus and Cressida* was broadcast by the BBC on 25 September 1966, providing his TV début, credited as Tim Dalton. He had meanwhile enrolled at RADA but left after less than two years to join Birmingham Rep in 1967.

His first starring TV role came in ABC Midlands' locally aired drama *Sat'day While Sunday* (1967), making other early TV appearances in *The Three Princes* (1968), *Judge Dee* (1969) and two BBC *Play of the Month* entries: *Five Finger Exercise* (1970) and *Candida* (1971).

By then Dalton was already making his name in movies, playing brooding swashbucklers. He was King Philip in *The*



*Lion in Winter* (1968), Prince Rupert in *Cromwell* (1970), Heathcliff in *Wuthering Heights* (1970) and Lord Darnley in *Mary, Queen of Scots* (1971).

He honed his stage skills with the Prospect Theatre Company in productions of *King Lear* (1972) and *Henry V* (1975), and the Royal Shakespeare Company, playing Romeo in *Romeo and Juliet* (1973) and Costard in *Love's Labour's Lost* (1973/4).

Dalton gradually returned to movies, such as espionage thriller *Permission to Kill* (1975), screwball comedy *Sextette* (1978), Agatha Christie biopic *Agatha* (1979), and played the heroic Prince Barin in *Flash Gordon* (1980). Mid-80s fare included *The Doctor and the Devils* (1985) and *Brenda Starr*, filmed 1986 but released 1989.

He starred in US TV Wild West mini-series *Centennial* (1978/9), and featured alongside Joan Collins in glossy mini-series *Sins* (1986). He was Hotspur in the RSC's *Henry IV* (1981/2, Barbican), while on television he was Mr Rochester in Barry Letts' Sunday serial of *Jane Eyre* (1983).

Dalton became a global name in cinema as the fourth actor to play James Bond. Shortlisted to succeed Sean Connery in 1969, he himself felt he was too young.

Asked again in the mid-80s, he was already committed to his starring role in *Antony and Cleopatra* (1985/6, Theatre Royal, Haymarket). When contractual issues prevented Pierce Brosnan taking the part, Dalton said yes at the third time of asking.

He attempted a back-to-basics, character-driven approach in his two Bond movies; *The Living Daylights* (1987) and *Licence to Kill* (1989). Studio disputes delayed Dalton's planned third picture for five years, after which he declined to return and was succeeded by Brosnan.

During his Bond stint he returned to the British stage in *A Touch of the Poet* (1987/8, Young Vic, London and 1988 Comedy Theatre, London) and made quirky British comedy movie *Hawks* (1988), co-starring newcomer Camille Coduri.

Dalton has admitted that after Bond he need never work again but he has taken a variety of roles to shake off its typecasting: movies from Disney superhero blockbuster *The Rocketeer* (1991) to adult drama *Naked in New York* (1993), from Simon Pegg's British comedy *Hot Fuzz* (2007) to voicing theatrical toy hedgehog Mr Pricklepants in animation *Toy Story 3* (2010).

Much post-Bond work has come in US TV mini-series, playing Rhett Butler in *Gone with the Wind* TV sequel *Scarlett* (1994) and Julius Caesar in *Cleopatra* (1999). Rare British TV appearances include Lynda La Plante's *Framed* (1992) and *Marple* (2006).

A UK stage appearance came as Lord Asriel in the National Theatre adaptation of *His Dark Materials* (2003/4).

He was Alexei Volkoff in US comedy spy series *Chuck* (2010/11) and Sir Malcolm Murray in *Penny Dreadful* (2014-16), the US supernatural series starring Billie Piper.

Son Alexander 'Sasha' was born 1997, from a relationship with Russian musician Oksana Grigorieva. Dalton had a home in Chiswick but resided in Hollywood. ■

#### Left:

Timothy Dalton as Mr Rochester in 1983's *Jane Eyre*.





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The Tenth Doctor faces his final hour as the Master is resurrected and transforms humanity into his own image. With Donna in great danger and Rassilon and the Time Lords returning, can the Doctor and Wilf prevent the end of time?

